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A Quarterly Publication

Founded by A. H. FOX STRANGWAYS

Edited by ERIC BLOM

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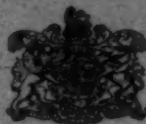
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October 1937

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Music and Letters

OCTOBER 1937

Volume XVIII

No. 4

ANTONIO STRADIVARI: VIOLIN MAKER

By MARION M. SCOTT

IF latest computations be correct, a mere six years will separate the bicentenary of Antonio Stradivari's death from the tercentenary of his birth.⁽¹⁾ Even if the conservative estimate of seven years be retained, such a close proximity between the commemorations is impressive, and somehow, too, it is touching. For if to find a noble vocation in youth and to continue in it with an all-absorbing devotion far into the ninetieth decade of life is to find happiness, then the great violin maker was happy indeed, for not many men have fulfilled their genius to the uttermost. Stradivari's whole being was bound up with the violin: his name will live with it so long as string music lasts.

The passion for perfection was in him. Yet there was nothing forced in his self-dedication or neurotic in his fervour. His violins seem to have sprung—as Wordsworth said poetry should spring—from emotion remembered in tranquillity. After all, the Scotch name for a poet is—*maker*. One could believe Stradivari had some instinct by which he knew he would have time to accomplish all; yet equally that instinct brooked no procrastination or delay. Looking at the calm span of his life, it is as if one saw it under the similitude of a freely vibrating violin string, in which Stradivari's work is the

⁽¹⁾ Born 1643 or 1644; died December 10th 1737.

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fundamental note, and the few known events of his history the nodes intersecting the segments.

Like his father Alessandro and his grandfather Giulio Cesare before him, Antonio was a citizen of Cremona—the little town in Lombardy where Virgil studied as a boy and where, in medieval and Renaissance times, its artists and builders set visible beauty upon it by their works. I do not think it a far-fetched fancy that finds a Virgilian sweetness, dignity and pathos in the character of Stradivari's violins. Though he probably belonged no more by birth to Cremona than did Virgil, both men sprang from the same countryside and were nurtured by the same natural conditions.

Up to the present research has failed to discover a record of Antonio's birth. The most plausible explanation of this is that his parents, who are known to have been in Cremona up to 1628 by the entries concerning their three elder children, fled from the war, famine and plague which decimated the town in the years 1628, 1629 and 1630. They probably made a new home; perhaps in some adjacent village, or perhaps near Milan. Their fears were well founded. Hieronymus Amati and his family were wiped out by plague in 1630, and Maggini fell a victim two years later at Brescia, both being heavy losses to the art of violin making.

Stradivari's age is deducible on account of the just pride he took, when a very old man, in mentioning it on his violin labels. Thus we have "Antonius Stradivarius Cremonensis faciebat 1732 de Anni 89" or again the very late one dated "Anno 1737. D'Anni 93". Therefore we can be sure that less than thirty years after Shakespeare's death Antonio Stradivari had come into being somewhere in that rich, sunlit region which was then a Spanish dependency but is now once more Italian.

The first direct record of Stradivari comes from himself—the label in a violin which says "Antonius Stradiuarius Cremonensis Alumnus Nicolaij Amati faciebat Anno 1666." So in the year of the Great Fire of London Stradivari was an apprentice in the workshop of the finest living violin maker—Nicolò Amati. But the pupil was near his first steps into independence. Next year he married Francesca Feraboschi, a young widow whose husband, Giovanni Giacomo Capra, had committed suicide by shooting himself with an arquebus on the Piazza S. Agata—a horrid manner of doing things. Stradivari may have felt deep sympathy for a lady left to face poverty alone, or he may have seen his way to acquire a modest fortune by the match. Whatever the case, he and Francesca settled down in a house called the Casa del Pescatore, and though he probably continued to work as a paid craftsman for Amati, he

also worked "on his own", and entered on that career of self-schooling and research which can be followed by the changes in his models. The great skill he already possessed in 1666 could not have been attained in a year. Count Cozio di Salabue, a noted amateur who got much information from Stradivari's sons, said that Stradivari began to work in 1656. There seems every likelihood he was right. A great violin maker's hands must be tools perfected and unerring. Unless hands are trained in childhood that can hardly be.

By 1680 the Casa del Pescatore was becoming too small for the family. Six children had been born to Antonio and Francesca between the years 1667 and 1679, though one of them had died. Stradivari, growing well-to-do, purchased a house in the Piazza San Domenico, now the Piazza di Roma. Here he lived for the rest of his life. Opposite was the church of S. Domenico, where in 1729 he was to purchase his grave. The house still stands, but greatly changed. Greater changes took place across the Piazza. In 1869 the church was demolished, the bones from the graves carted away, and a garden planted on the spot where for so long prayers had been offered by priest and people.

In Stradivari's day his house was a three-floored, eleven-roomed building, with cellars, a shop on the ground level, a well in the courtyard and an attic—just such a place as one may see now in northern Italian towns. But on the roof was a loft, open to the sun. Tradition says it was Stradivari's workshop. Year in, year out, in quietude and light, surrounded by his instruments in all stages of construction, with those nearing completion hung up for the sun to dry their rich, slow varnish, Stradivari worked as he was when Pugnani saw him, tall and thin, wearing a white leather apron, a white cap (woollen in winter, cotton in summer), a costume which rarely changed because "he was always at work".

Up to 1684 Stradivari generally followed the Amati model: his violins of this period are therefore called *Amatis*. But in 1684, the year of Nicolò Amati's death, Stradivari began to work as if freed from obligations—his output increased and he enlarged the dimensions of his model to something nearer the "Grand Amati" of Nicolò's earlier days, evidently realizing the need for a bolder, broader treatment. By 1686 his powers as a craftsman had reached their full development. His aesthetic and scientific self matured more slowly. In 1690, probably under the influence of Maggini's violins, he made fresh innovations in the form and proportions of his violins. The resultant model is known as the "Long Strad". It satisfied him for about a decade.

In 1698 Stradivari's even life was disturbed by sorrow. His wife died and he gave her a magnificent funeral . . . but he married again in just over a year, a Signora Antonia Maria Zambelli, who during the next nine years gave him five children. In the early days of the new century came the war of the Spanish succession. Cremona, captured by the French, became the scene of one of Prince Eugene's most brilliant exploits. But Stradivari either had an extraordinary power of concentration or a remarkable immunity from outer disturbance. His genius was full of the stirrings of new ideas: it burst into perfect flower with the exquisite violin known as the "Betts Strad". From 1704 onwards, until in extreme old age his eyes and fingers faltered somewhat, he produced instruments that are peerless. He had drawn into his work what was finest in that of his predecessors—the grandeur, the masculine strength of the Brescians, the feminine sweetness of the Amati—and had combined with them a transcendent quality all his own.

The viola never seemed to interest him much. I think he did not fathom its soul. (No one did then!) The few he made approximated rather towards the violin than true viola tone, and are more suitable for chamber music than solos. The violoncello, on the other hand, owes him an immeasurable debt. He fixed its true proportions and did for it a few years later what he had done for the violin in 1704.

Stradivari's second wife died in March 1737. It would have been a heavy blow at any time: for so old a man it was near fatal. In December of that year Stradivari too died and was laid in the family tomb in S. Domenico's.

No authentic picture, bust or effigy of him exists—again forming a curious parallel with Virgil. But I like to fancy that in the eyes of Stradivari was that strange look of an intuitive understanding of nature which may be seen gazing from the bust of Melchior Anderegg, a famous Swiss guide who lived to a great age in the exercise of his profession, never lost a life or had an accident. A violin maker works with things very close to nature and must combine within his genius diverse elements. Stradivari combined them to a supreme degree, without the grinding friction that often accompanies a synthesis. One can deduce the man from his work.

He must have had a magnificent physical constitution and have kept it so by frugal living. Had he not been consistently sober his work—all done by hand—would have betrayed him. And his craftsmanship was amazing. The brothers Arthur and Alfred Hill of the famous London firm of violin makers, dealers and experts, who by inheritance and personal study know Stradivari's work more

intimately than anyone else, say that Stradivari was one of the most dexterous craftsmen the world has ever known. I can only liken the consummate strength, delicacy and certainty of his hands to those of a magnificent virtuoso violinist. Interestingly enough, the few specimens of his handwriting that have come down to us belong to what I recognize as the string-player's type, in which the sensitive, longish up-and-down strokes somehow suggest the act of bowing. Allowing for the difference in period and for that between a not very literate man and one who is highly cultivated, the handwritings of Stradivari and Lionel Tertis, the great viola player, belong to the same order. Idealists both!

Stradivari was a combination of craftsman, artist and musician. If his genius was at base Italian, it became ultimately universal in its height and scope. His perceptions as an artist had been trained by the sight of the beautiful curves and gracious splendours of the Italian architects and painters, and their love of harmonious detail lived in him. We know he was an accomplished draughtsman. He rarely decorated his instruments; when he did so the designs were exquisite. As his friend, the monk Arisi, wrote: "His fame is unequalled as a maker of instruments of the finest qualities, and he has made many of extraordinary beauty, ornamented with small figures, flowers, fruits, arabesques and gracefully inlaid fanciful ornaments, all in perfect drawing, which he sometimes paints in black or inlays with ebony and ivory, all of which are executed with the greatest skill, rendering them worthy of the exalted personages to whom they are intended to be presented".

Anyone who cares to study the illustrations of Stradivari's instruments and accessories in Messrs. Hill's magnificent book on the master, and then to turn to such a volume as the beautiful 'Italian Drawings' issued by the Oxford University Press, can see the spiritual unity. The conceptions of line, curve, harmony and simplicity belong to the same order.

As with line so with colour. Stradivari necessarily worked within a smaller range than the painters, but Titian himself never mixed more lovely crimsons, oranges and golds than play in the varnish of Stradivari's violins.

As musician, Stradivari is said to have played the violin well. That he had more than the average musician's fineness of ear is certain. Not Tartini himself could discriminate more acutely between the different qualities of sound.

Stradivari was probably in touch with the famous players of his day, particularly those of the Italian school of violinist-composers which grew up and came to its zenith during his lifetime. When

solo sonatas such as Corelli's 'Opera quinta' and Tartini's 'Trillo del diavolo' were being written, and violins such as Stradivari's were being made during the corresponding years, it is clear the composers, players and makers were working towards a common end.

Stradivari's services were sought by kings, princes and nobles; among them were Cosimo de' Medici, the Archbishop of Benevento and the King of Poland. The latter ordered no less than twelve violins and dispatched his director of music, G. B. Volumier, to Cremona to fetch them in 1715. Volumier stayed three months. It is fascinating to imagine him going in and out of Stradivari's shop, chatting with him on all sorts of musical topics and mentioning perhaps a certain Johann Sebastian Bach in Weimar—each of the three men equally unconscious that Bach's 'Chaconne', unwritten as yet by about five years, would only first be heard in its glorious beauty more than a century ahead, played by Joachim on his Stradivari violin—a triune splendour that swept even the austere George Eliot into poetry. This Volumier was the same whose belief in Bach led him to arrange the renowned contest with Marchand at Dresden in 1717—from which Marchand ran away.

I love to think of Volumier as the friendly link between these two giants, Bach and Stradivari, who in their natures had more than a passing affinity. Both were men of strong family instincts, both were twice married (though Bach's twenty children utterly eclipse Stradivari's eleven), and both possessed reserves of creative energy that gave their work the inevitability of a cosmic force. By absorbing his predecessor's achievements and by perfecting them and his own, Stradivari did for the violin what Bach did for the fugue and Beethoven for the symphony. All were men of climacteric genius.

Stradivari had distinguished pupils, but none whose works could rank with his. The sole maker who could have moved on equal heights was Giuseppe Guarneri del Gesù, also of Cremona, and a genius whose tremendous power had in it something dæmonic, but also something unstable, even violent. His violins have an extraordinary, an uncanny fascination; their volume of glorious tone seems almost unbelievable, but they are less dependable in response than those of Stradivari, and far less beautiful in workmanship. Guarneri never used two strokes if he could make one do! On the evidence of the violins themselves he was not a pupil of Stradivari. From them we know too that the traditions of his wild ways and intemperance are probably true. Neither in character or genius had he the binding integrity of Stradivari.

Messrs. Hill compute Stradivari made over eleven hundred instruments. A large proportion of these are still in existence, others have

disappeared, been damaged or suffered the semi-death that comes from over-playing. Among those lost are the set made to order of the Venetian banker Monzi in 1682 for presentation to King James the Second of England. Maybe they perished in the fire which destroyed the old Palace of Whitehall. Other risks are amusingly illustrated by the narrow escape of the "Duport" violoncello. Its owner, the famous cellist, was playing a solo one day at a private party at the Tuileries. Napoleon, booted and spurred, suddenly strode into the room. "He listened with pleasure", continues Vidal's narrative, "and as soon as the piece was over he approached Duport, complimented him, and snatching the bass from him with his usual vivacity, asked 'How the devil do you hold this, M. Duport?'; and sitting down he squeezed the poor violoncello between his spurred boots". Duport, "whom mingled respect and surprise had stricken dumb for a moment, could not master his terror at seeing his priceless instrument treated like a warhorse". He made a hurried step forward, uttering the word "Sire" in such a piteous voice that Napoleon instantly returned the cello.

What romance clings about the history of Stradivari's instruments: their very names are an enchantment. The splendid "Tuscan", the mysterious "Betts", the silver-toned "Ernst" and "Boissière" Strads, the "Dolphin", "Alard", "Viotti", "Rode" and many another. Their outer loveliness would be void, however, without their lovely natures. The response from a fine Stradivari instrument is unsurpassable and like nothing else on earth in its clear-edged freshness and sweetness unless it be the clear edge on a spring morning. Not suitable, though, for very heavy players who persist in bowing as if they had to put the tone into a fiddle instead of letting it come out. With a Stradivari the tone should be allowed to come, as it were, of its own volition. When it does, it will travel without effort to the farthest corner in a concert hall.

One great violin of Stradivari's has never been played in public and remains pristine as when he made it in 1716. Why he retained it until his death is unknown. This treasure, long in the loving care of the Hills, has now by their princely generosity passed to the British nation, to be preserved in perpetuity. It is the violin known as the "Messie", a name not given sacrilegiously but because a former owner, Vuillaume, adorned the tailpiece with a sacred medallion. In colour the "Messie" violin is a glowing orange.

No questions have been more eagerly debated among experts and amateurs than whether Stradivari had a secret in the preparation of his varnish, and whether that varnish caused the superlative excellence of his violins and cellos. Varnish alone could never

produce such results. Every process, from the first choice of the wood (and Antonio had a rare eye for a fine piece) up to the last touch of adjustment, is implicit in the completed instrument. But that the varnish is of vital importance is sure. It not only preserves the wood but, by preventing a too facile vibration, imparts a valuable resilience. The problem is to secure the right mean between freedom and resistance, for if the varnish be over-thick the vibrations are checked and stiffened.

I have been fortunate enough to discuss this with Mr. Alfred Hill, whose knowledge is immense. From him I learnt that the *foundation* varnish used by Stradivari and the other makers of the great period is not a lost secret, but that the real crux of the matter lies in the introduction of the *colouring ingredients*. "If players would be content with instruments treated with colourless varnish, the difficulty of producing fine tone would be very greatly diminished".

Stradivari was never content with anything less than perfection. The varnish he made was as beautiful for the sight as for the sound, and his infusion of the colouring matter into it was indeed his secret process. That secret is lost.

But, after all, the famous secret is only part of the far greater secret to which God his Creator alone holds the key—the surpassing genius of Antonio Stradivari, violin maker.

THE MOZART AUTOGRAPHS IN THE BRITISH MUSEUM

By A. HYATT KING

AMONG the autograph manuscripts of Mozart's works which the British Museum possesses there is unfortunately no symphony or other large-scale composition. Apart from some small vocal pieces, all the autographs are of chamber music, but happily include some of his very greatest productions in this form, ranging in date from his boyhood to the last year of his life. The story of their gradual acquisition by the Museum from various sources makes a curious and interesting excursion into the musical by-paths of the nineteenth century. But far greater, naturally, is their worth as shedding some light on Mozart's process of composition, and as providing in one or two instances an eloquent and moving commentary on certain parts of his life.

All but two of these autographs are now in the Department of Manuscripts. The first is the four-part Madrigal, 'God is our refuge', K.20, which Mozart wrote expressly for the British Museum as a record of his stay in London in 1765. The Museum, situated in those halcyon days in Montagu Place, had only been open a short time, and was doubtless very glad to secure a specimen of the work of so famous an infant prodigy as the investigations of Daines Barrington and others had proved Mozart to be. The letter sent in acknowledgment to Leopold Mozart is worth quoting (it is reproduced in Tenschert's 'Mozart : ein Künstlerleben in Bildern', from the original in the Mozarteum)

Sir,

I am ordered by the Standing Committee of the Trustees of the British Museum to signify to You that they have received the present of the Musical performances of Your very ingenious Son, which You were pleased lately to make to Them, and to retourn [*sic*] You their Thanks for the same.

M. MATY, Secretary, July 19th 1765.

The composition is now kept in the music section of the Department of Printed Books, since it is bound up with the printed edition of the

early sonatas for clavier with violin accompaniment which had been first published in Paris, and were presented at the same time.

The other⁽¹⁾ is a single sheet from a sketch-book, acquired by the Museum in 1928, in one of the volumes of the remarkable collection of programmes, letters, photographs and other documents relating to the Wandering Minstrels, an amateur musical society famous in the nineteenth century. How this Mozart autograph came into its possession it is impossible to say for certain, but it probably belonged at one time to Karl Mozart, who obtained it from his mother as a keepsake. One side of the sheet and part of the other is filled with eight vocal canons, K. 508a, incorrectly described, in a hand probably Georg Nissen's, as "Uebungen im Contrapunkt". Much more interesting is a sketch for the string parts of the first subject of the last movement of the piano Quartet in E flat major, that superb work now unaccountably neglected while its fellow in G minor is much better known. Altogether a very instructive autograph, dating from the time when Mozart was at the height of his creative powers, yet was still using a musical note-book, and not carrying all his ideas in his head till he wrote out a work in its final form, as popular fancy still believes he did.

The first of the other autographs the Museum acquired are all in the volume of Additional MSS. 14396. These were presented by Vincent Novello in 1843, and had been given to him by Mozart's widow when he visited Salzburg in 1829. The purpose of this expedition, which he made in the company of his wife, was to give to Mozart's aged sister, Madame Sonnenburg, the sum of money he had been instrumental in collecting to relieve the poverty of her declining years.⁽²⁾ Novello took the opportunity of visiting Constanze, then Madame Nissen, and she gave him some of her late husband's manuscripts. These, in the order in which they occur in the above volume, are as follows :

f. 13 : a narrow two-stave strip, plainly cut from a larger sheet, containing minuet No. 3 and, on the reverse side, the trio of No. 6 of the set of 16 minuets for small orchestra, K. 176, arranged for clavier.

f. 14 : a single sheet, containing a youthful figured-bass exercise in D minor, 12 bars long for four unspecified instruments, possibly

⁽¹⁾ I am indebted to my colleague, Mr. C. B. Oldman, for pointing out the existence of the fragment, and for other suggestions and criticisms, particularly on the style of Mozart's handwriting.

⁽²⁾ The extracts quoted from Novello's diary in the biography written by his daughter, Mary Cowden Clarke, add no material facts about the meeting, and the letters of Madame Novello published in the 'Musical World' for August 1838 give interesting gossip of Constanze's about Mozart's life and habits, but no details about these manuscripts.

cellos or double basses. The style of the writing is similar to that of the Madrigal K.20 described above. It is subscribed: "Scritura di mio marito Mozart per il carissimo amico Novello. Salzburgo, il 3 Augusto 1829."

ff. 15-21: a copy in an unknown hand, of the recitative and aria 'Deh vieni non tardar' from 'Figaro', with clavier accompaniment, and a cadenza at the end in Mozart's autograph. Novello's note runs thus: "This is the identical copy from which Mozart used to accompany his wife when she sang this beautiful composition." There is also an inscription in Constanze's quavery hand, similar to that at the end of f. 14.

ff. 22-28^b contain the four-hand clavier Sonata, K.358, in B flat major. On the first leaf is this inscription: "From Mozart's sister to Winston Young, Esq., from Winston Young to his brother Charles Young, from Charles to Miss Mary Tomkinson (now Mrs. Touché), and from Mrs. Touché to Lydia B. Hunt, from Lydia Hunt to her highly respected friend Vincent Novello, 1832". More interesting than this motley string of owners is this MS. note, in a spidery and almost illegible hand, on the back of the last leaf: "Dass diese Composition von meinem bruder componiert und geschrieben ist bezeuget seine Schwester Maria Anna Freifrau von Berchtold zu Sonnenburg."

Next^(a) comes Add. MS 31748, which the Museum bought in 1877 from Julian Marshall, well known as a musical collector and as a writer on tennis, and husband of Florence Ashton Marshall, the author of a life of Handel and contributor to Grove's Dictionary. Its contents are these:

ff. 1-2^b: the Motet 'De Profundis' for S.A.T.B., first and second violins (these staves are not filled in) and organ figured bass. The first leaf of this work is kept on permanent exhibition among autographs of other famous composers. (ff. 3-9^b contain an unfinished piano Trio, K.App. 293, and ff. 10-12 three pieces for piano duet, also incomplete, K.App. 284. Both these most probably by Beethoven, as is also the Minuet for orchestra, K.25a, Add. MS. 31750. This too, the Museum bought from Julian Marshall.)

ff. 15-27 contain the string Quintet in C minor, K. 406, Mozart's own arrangement of the wind Serenade K.388. More will be said of this later.

Add. 31749 is the B flat major string Quartet, K.172, which according to Köchel belonged in 1860 to Richard Zeune of Berlin, from whom presumably Marshall obtained it. This work has no

^(a) It will be more convenient to consider the MS. of the C minor Fugue for string quartet, K.546, Add. MS. 28966, out of its place in the strict order of acquisition.

features of outstanding interest, but it is an extraordinarily beautiful piece of writing that is a positive joy to the eye. Having listed these scattered pieces we can now consider the larger and more important group first brought to England by one Johann Andreas Stumpff, of whose activities in this connection some account is necessary.

Works of reference always describe him as a harp-maker, but he seems to have devoted himself to collecting music and musical relics with much enthusiasm. He was a friend of Beethoven's last years⁽⁴⁾ and sent him the complete works of Handel from London in 1827. He was also acquainted with Beethoven's biographer Schindler. In 1811 he purchased from Constanze Nissen a number of Mozart's autographs for £350, apparently as a financial speculation, for there is in the British Museum a handbill reading as follows :

Proposal for Disposing of the Invaluable
and Original Manuscripts of the
Immortal Mozart

J. A. Stumpff takes the liberty of acquainting the Amateurs and lovers of music that he has lately received from Germany a quantity of undoubted manuscripts of this great master, which he is about to dispose of on a plan by which any gentleman or lady paying a given sum may have a chance of possessing a part of these invaluable works, etc.

He adds a footnote saying that Mr. Attwood (Mozart's favourite pupil) had examined the manuscripts and had no doubt of their genuineness. What his plan was, Stumpff did not reveal in this bill, which was probably issued about 1815, but it may be conjectured that it was a subscription raffle and did not meet with the response he expected. For the Museum also has another bill of a later date in which another such raffle is announced. He invited 400 subscriptions of £1 each, "having determined on parting with these choice relics", but once more there were no takers. He died in March 1847, and an auction of all his effects was conducted at his residence, 44 Great Portland Street, by Messrs. Puttick and Simpson, of whose sales during the nineteenth century the Museum fortunately has the original records, complete. Since this sale of March 30th 1847 is the radiant point of most of the Mozart autographs in

⁽⁴⁾ There is nothing to bear out the statement found in an alphabetical sale list of Puttick and Simpson's that he was also a friend of Mozart's. But he was acquainted with Constanze (Mr. Oldman possesses a copy of a letter written by Constanze to him), possibly at this date, and certainly later, because he accompanied Vincent Novello on his visit mentioned above. The nature of his transaction with Constanze is still more curious, for she is known to have handed over to Johann André all her husband's manuscripts likely to be of value for the purposes of publication. One can only assume that Stumpff must have made his purchase from her on André's behalf. At any rate Constanze must have had a number of fragments left, as is shown by the gifts she made to her son Karl, and later to Novello, nearly forty years after Mozart's death.

England, it is worth giving the relevant items in full. (The names of the purchasers are given in brackets. The term "money" is used in the usual auctioneering sense of "cash payment".)

1. 6 Quartets dedicated to Haydn.	£5 15 0	(Plowden)	K.387, 421, 428, 458, 464, 465.
2. 3 Quartets dedicated to the King of Prussia.	£4 6 0	(Hamilton)	K.575, 589, 590.
3. Quartet in D major.	£3 3 0	(Plowden)	K.499.
4. Quintet in E flat major.	£3 10 0	(Schmidt)	K.614.
5. Quintet in C minor.	£2 0 0	(money)	K.406
6. Quintet in D major.	£2 11 0	(money)	K.593.
7. Fantasia and Sonata in C minor.	£2 6 0	(money)	K.457, 475.
8. Favourite Sonata in B flat.	£3 3 0	(Caulfield)	K.454.
9. Fugue in C minor.	£3 15 0	(Vickery)	K.346.
10. 5 different pieces in one parcel, i.e. Variations on the air 'La Bergère Célimène': a Fugue.	£3 17 0	(Caulfield)	K.359.
Adagio for the piano-forte.			K.540.
Theme for the piano-forte and violin.			K.360.
An Adagio for two violins, tenor, and violoncello.			K.546.

The total realized for these manuscripts was £36, so that it would seem either that Constanze had developed a strong business sense since the death of her first husband or that the value of famous composers' manuscripts had sunk to a purely sentimental level at this time. Perhaps the latter was the case, for at this same sale Lot 64 was "the initials of Mozart and his wife worked in their own hair", which went for £1 : 2 : 0.

An amusing error has arisen from the above use of the term "money". Somehow, perhaps from Pohl, Jahn got hold of the details of this sale (cf. bd. 4, p. 68 of the first German edition), and reproduced "money" as *Baar*, which is the older German spelling for the equivalent of "cash down". This is the source of the error in the catalogue issued by the Department of MSS. in the Museum, which states that the autograph of the Quintet K.406 was in the hands of—*Baar*! It is interesting that the first edition of Köchel has the German equivalent "bar angekauft". The new edition repeats the error of the second and of Jahn.

Of all these autographs the Museum now possesses the ten

Quartets, the C minor Quintet and the Fugue for string quartet. The three Prussian Quartets were sold the day after the sale by Mr. C. J. Hamilton to the Mr. Plowden who had bought the other seven. On Mr. Plowden's death in 1866 the ten Quartets passed to his daughter Miss Harriet Plowden, who bequeathed them in 1907 to the Museum, together with three other curious documents. The first is a copy of the details of Stumpff's proposed raffle, as quoted above. Next comes an invoice of C. J. Hamilton of High Street, Islington, disposing of the Prussian Quartets to Mr. Plowden for a sum now unfortunately erased and illegible.⁽⁵⁾ Last come two letters written to Mr. Plowden by John Ella, the violinist and concert director. Part of one of them is worth quoting:—"A German professor is anxious to see the MSS. of the Mozart quartets, etc. . . . His chief object is [to] communicate to a writer at Frankfurt his ocular [*sic*] evidence of Mozart's scoring of the Adagio in the C quartet the printed copies of which are said to be defective". So this old crux which had worried Sarti and the Prince Grassalovics was still exercising the academic mind.⁽⁶⁾ There are other circumstances connecting Ella with Mozart and the Museum which are so interesting, and not generally known, that a brief digression is perhaps permissible. Ella himself possessed the autograph of Mozart's copy of Michael Haydn's unfinished fugue for orchestra, K.App. 109, XI, and described it in his 'Musical Sketches', pp. 173-5. After this he goes on:—

The original manuscript of Don Giovanni I have examined at the residence of Madame Viardot at Baden-Baden. I may mention that I had in 1866 a secret mission to purchase the autograph of Don Giovanni; but Madame Viardot refused to part with it. The Austrian Government have been anxious to purchase it for the National Library in Vienna. It was first offered to the British Museum for a much smaller sum than I was authorized to give Madame Viardot for it. To the surprise and regret of all English musicians Signor Panizzi allowed the MS. of Mozart's finest lyrical work to go out of England into private hands.

Great man and librarian though Panizzi was, it is hard to forgive him for this. A few pages later Ella writes:—"During my studies with Attwood I wrote all the exercises of Harmony which he had

⁽⁵⁾ One cannot help wondering why Mr. Plowden did not buy all the ten quartets at once, since the prices bid were so ridiculously low even for those days. The figure erased on Hamilton's invoice looks like a "10", and was certainly a double figure.

⁽⁶⁾ Two other people are known to have made similar inquiries about these autographs. Edward Holmes (cf. his biography, p. 205, Everyman edition) visited Stumpff to satisfy himself about this same Adagio; and Warde Fowler, about fifty years later, when Miss Plowden owned them, wrote to her to ascertain the correct order of the movements in the A major Quartet, and afterwards examined all the quartets in some detail, as he tells in his 'Stray Notes on Mozart'.

learnt from his instructor in Vienna—Wolfgang Mozart. I confess I have seen more usefully progressive exercises". This is another link with the Museum, for the original manuscripts of Attwood's exercises are now in the possession of Mr. C. B. Oldman.

The next autograph to be considered is that of the C minor Fugue for string quartet. It is probable that the person who paid cash for it at the Stumpff sale in 1847 was Joseph Warren, the organist and editor of the 'Cathedral Music' of Boyce. At any rate, at a sale of music belonging to him, held on May 23rd 1872 by Puttick and Simpson, it went to "Boone" for £12 : 10 : 0, an increase of 300 per cent. over its price in 1847. "Boone" was probably the well-known bookseller, from whom the Museum seems to have acquired the autograph soon afterwards. It has several unusual features. The top four staves are occupied by a copy of the Fugue for two claviers, K. 426, of which the work is an arrangement. Apparently Mozart originally intended to have this done by an amanuensis, for on the first leaf the clefs are written in and on all the other leaves the staves are braced by a hand that is indisputably not Mozart's. Then Mozart must have changed his mind, for the writing in the clavier version is very probably his. (One can only say "very probably", because there are certain features in it which are not characteristic of his autograph at this period.) But the quartet part below is written by Mozart beyond question. Some time after, he added with a different pen a part of six bars marked "contrabassi", ten bars before the end, perhaps to pile up the climax. But on the first leaf there are five staves braced together for the string version. Perhaps this and the addition may hint that Mozart had intended to make the arrangement for a string orchestra in the first place, thus reversing his treatment of the 'Kleine Nachtmusik'. This piece does not contain a single mark of expression. The regular and simple style of the writing seems to suit the austere atmosphere of the music.

Last there are the ten Quartets, Add. MSS. 37763-5. On the fly-leaf of the volume containing the Haydn six, there are eight verses written by Stumpff as a pious tribute.⁽¹⁾ They are a typical expression of Victorian sentimentalism, beginning and ending thus:—

A ray had flashed from yonder lucid sphere
On Mozart's youthfull [sic] brow . . .
He started pouring forth his last, a sacred lay,
That fills the soul with awe, with soothing tears the eye.

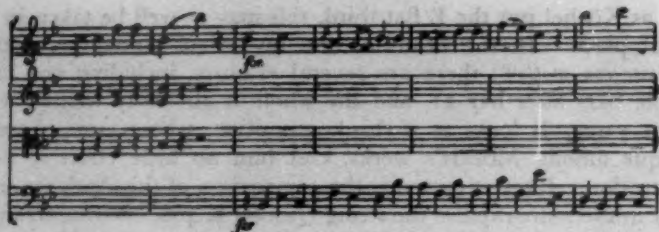
⁽¹⁾ Stumpff had a passion for expressing himself in verse inscribed on music and musical *objets d'art*. The sale catalogue contains a number of portraits and busts of composers "with verses by Mr. Stumpff". It is a pity that there do not survive his lines on lot 29, "A chased silver snuff-box with a lock of Beethoven's hair set in a locket outside, and original verses by J. A. Stumpff engraved within". This was sold for 7 guineas.

but as Köchel put the E flat third, this may as well be taken in its usual place. In the beautiful and mysterious Andante (headed *andante con molto*⁽⁴⁾) there are several erasures, including one of 5 whole bars after bar 21, and the whole is obviously written with great care. It looks as if this composition, whose atmosphere is unique among Mozart's works, cost him no little effort of concentration. Interesting too is the comparison of this Andante with that in the autograph of the string Quintet K.406, his own arrangement of the wind Serenade K.388. The Andante of the Quartet is a recasting of the melodic material of the corresponding movement in the Serenade and Quintet. He was apparently dissatisfied with the first use he made of it, and brought it to its final perfection in the Quartet, though an examination of the autograph shows the Andante of the Quintet to be written with similar care. The third movement is headed *menuetto allegretto* as in Artaria, and not *menuetto allegro* as given in the Eulenburg and Breitkopf scores. At bar 233 of the finale the triplets in the first violin were originally semiquavers, possibly a case of thought outstripping the pen, for such semiquavers do in fact occur ten bars further on.

In the direction at the beginning of the "Hunt" Quartet, *vivace assai* was a later addition, and just before the end of the first movement six bars have been crossed through with such unusual violence that they are wholly illegible. The *f* printed under the first note of the minuet in the Breitkopf score does not appear in the autograph, nor in Artaria, and here the marks of expression have been added throughout in a different style of writing and a much darker ink; this occurs elsewhere, and may indicate that the expression marks were put in after the scoring of the whole work had been completed. The last bar of the Adagio has *staccato* written in emphatically in all four parts. This is omitted from Artaria onwards, but reappears in Breitkopf! Between this movement and the last, there appear these thirteen bars, crossed out:



⁽⁴⁾ Another example of Mozart's eccentric orthography is found in the Allegro of the F major Quartet, where at a repeat bar he writes *battute* for *battute*.



The indication of tempo is almost illegible, but the whole is a most interesting example of Mozart's first thoughts. In bar 23 of the *allegro assai* as we now have it, there is a trace of another curious lapse, the quavers now marked *staccato* being originally slurred in all four parts.

The autograph of the trio of the A major Quartet does not contain a single mark of expression, but over twenty were inserted in the Artaria edition. These and other corrections make it seem very probable that Mozart corrected the proofs of the first edition himself, sometimes revising his ideas a third time. The third movement was to have been *andante cantabile*, but the cantabile has been erased. The order of the last three variations was originally not as we have them now, 4, 5, 6, but 6, 5, 4, with bars 145-186 (*i.e.* to the end of the whole movement) given as part of number 5. Had the original order been kept, the whole Andante would have ended in D minor, which is the key of the fourth variation. As it is, the D major ending of the sixth variation provides an atmosphere of relative cheerfulness and repose before the troubled surge of the final Allegro commences. The whole of the curious march-like semiquaver figure of the sixth variation, appearing first in the cello and then transferred to the viola, is written in much darker ink than the remainder. The notes are also very small, and Mozart would seem to have had some difficulty in compressing them into the narrowly spaced bar-lines. It may be that he originally had in mind some different scheme for the viola and cello in this sixth variation, but changed his mind after the two violin parts had been written out. It is hard otherwise to explain the very bad spacing, of which there is no comparable example in all the ten quartets. In the last movement the E's played by the cello for ten successive bars were formerly given to the viola, and the viola part to the cello. Then at bar 120 seven bars have been crossed out, which contained a variant of the striking slow, chant-like melody whose brief appearance and development arrests the chromatic flow of this great piece of music. At bar 237 a further inversion occurs, the first violin and the viola having been changed round.

The notorious *adagio* introduction of the C major Quartet was obviously written with great care—one might almost say with malice aforethought—several of the accidentals being corrected and the phrasing being scrupulously marked. The heading of the *andante cantabile* has *adagio* in erasure. It is illustrative of Mozart's thought for his printers that at one point in the trio he wrote clearly the letters "g, h, g," to indicate exactly three notes which he had blurred. He had done this previously for three other notes in the *allegro assai* of the B flat Quartet, K.179.

The D major Quartet K.499 is the worst of all in the Eulenburg score, for in all four movements expression marks of all kinds are freely inserted where there is no trace of them in the autograph. In the minuet there are a number of corrections of which the style and ink indicate that Mozart went back and made them when he had finished the trio. The last movement is marked *allegro molto*, but the *molto* is left out even in the Breitkopf edition.

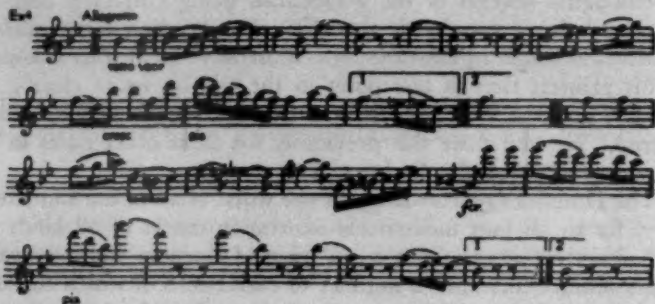
The last three ("Prussian") Quartets have a different story to tell. The writings is generally smaller than in the earlier ones and more sprawling, and the bar-lines are spaced much farther apart. There are many more corrections, and the frequent changes of style and ink all go to show that there was a lapse of time between the writing of one movement and the next and even between one part and another of the same movement. In several places the melody given to the cello for the benefit of the royal performer has been written down before the other parts. These and other signs bear eloquent testimony to the circumstances of ill-health and financial stress in which the works were commissioned and written. There is a most pathetic contrast between these features and the general neatness and regularity of the preceding seven quartets. But it is interesting that the D minor Quartet which was, as mentioned above, written in a time of stress arising from mental if not material causes, presents many parallel features in the style of its writing to those of the Prussian Quartets.

But there are two more instructive drafts in the first two of these last three works, each curiously enough for the fourth movement, and well worth transcribing in full :



In connection with these and other corrections and amplifications, which amount in all the ten quartets to over two hundred, one rather hesitates to accept without qualification the dictum of André

that "in Mozart's later manuscripts it is unusual to find anything crossed out; it is much more common, particularly in what are



called the working-out sections, to find notes that have been altered. Such alterations however are always very neatly made."

Finally, there is an autograph copy of a number of sacred choral works by Michael Haydn and Ernst Eberlin, Add. 41,633, K.App. 109, VI. Mozart made this in 1773. As might be expected, the style of the writing resembles in its neatness and beauty the autograph of the B flat Quartet, K.172, which dates from the same year. This collection in the Museum cannot compare in bulk with those in Paris, Berlin and Vienna, but in quality it is not insignificant. And as privately owned manuscripts must inevitably change hands in the course of time, it is good to reflect that London can play some part in giving Mozart's manuscripts a safe and permanent home.

THE SONGS OF C. W. ORR

BY SYDNEY NORTHCOTE

THE history of English lyric poetry is both long and honourable. Its musical counterpart is, perhaps, not so easily discovered. After the golden age of the lutenists and Purcell and the promise of Arne's earlier songs, there followed a period of comparative stagnation for about a century and a half. Since the beginning of the present century, however, the quality of English song has definitely improved and to-day we may point to several native composers who could hold their own in almost any company. Among them is C. W. Orr. Born (1893) and educated at Cheltenham, he has spent his life in the Cotswolds. His early lessons in piano, harmony and counterpoint were never intended as the foundation of a musical career, and it was not until 1917, after a year in the army, that he decided to take composition lessons under Orlando Morgan at the Guildhall School of Music. Unfortunately, the greater part of his life has been marred by indifferent health which, together with the fact that he composes slowly and fitfully, explains the comparative slenderness of his published output.

The three most important influences in his musical life are notable. An early passion for German *Lieder* and in particular the songs of Wolf; his friendship with Delius; and a very thorough admiration for A. E. Housman's poetry. The first two are implicit in certain stylistic features of his work and the last is easily apparent in the fact that three-quarters of his published songs are settings of poems by Housman. His love of Housman's work is profound and sincere, and it is his fervent wish that he may leave "only one setting of which Wolf would not be ashamed". I think he has already done so, and perhaps more than one.

However, there are at least two very good reasons why Housman can never be a Mörike for any British composer. Comparatively few settings of Mörike existed before Wolf, and the poems, being mainly detached, have the virtue of independence and variety in subject and manner. Housman, on the other hand, has attracted all song-writers of real merit (and many others), and despite the undoubted variety of the poems themselves, there is a thread, silken

but unbreakable, which runs through the whole sombre story of 'The Shropshire Lad'. The grimness of his laughter, the depth of his hatred and loving, the directness of his ironies, the profundity of his longings, his hopes, his despair, are not easily translated into music and call for the peculiar poetic insight of a Wolf or the spontaneous genius of a Schubert. And this psychological concentration is only intensified by the stark simplicity of his language.

He would be bold, therefore, who would say that one composer or another could effect a definitive setting of each and every poem in the story. But I would say that Orr is among the two or three who promise such a possibility. I know he considers Butterworth's 'On the idle hill', Vaughan Williams's 'From far, from eve and morning' and Ireland's 'The Heart's Desire' the most beautiful of the many Housman settings, a choice with which few will disagree. To them I would add his own 'Is my team ploughing?', 'When I watch the living meet', 'With rue my heart is laden', 'Along the field' and 'Farewell to barn'. The first two of these I consider the finest songs he has written. Indeed I would place them among the best ten songs of the century.

But the way of the English song-writer is hard. A new orchestral or choral composition will attract a crowd much more readily than the first performance of a cycle of songs—unless both singer and composer hail from abroad. Thus so many gifted English composers have been tempted to exchange their earlier ideals of songs for the doubtful merit of a more popular style. The shadow of the "ballad" on the one hand and the sensuous appeal of a beautiful voice on the other are not easy obstacles to overcome. If English singers and audiences would realize that the present pre-eminence of the German school of singing is directly founded on a century of concentrated progress in *Lieder*, they could not resist the obvious implication that the foundation of English singing will be found in English song. Then a different story might be told. Recital programmes would no longer suggest that the German *Lied* is represented by less than half a dozen composers with as many songs each, or that English song depends on some well-known Purcell, Parry and Stanford plus an odd song or two by living composers. And instead of the faulty pronunciation of a foreign language we might find a new dignity and beauty in the familiar accents of our own tongue. Some day, perhaps, we shall benefit by a wider and wiser control of broadcast programmes so far as English song is concerned. Diligent research would yield a long and varied catalogue of songs which do honour to our poetry and music, and the tiresome repetition of less worthy items would be avoided. Under these happier conditions we

might learn, as listeners and singers alike, to be more appreciative of our own song-writers, who to-day show more promise than at any time since Purcell. Then composers like Orr would be rewarded for holding to their ideals and forswearing the vocal "titbit", while publishers, who are not philanthropists after all, would gladly change their ground.

The list of Orr's published songs is as follows. Except where indicated the poet is Housman. The year of composition is given in brackets.

J. & W. CHESTER

- ' Silent Noon ' (Rossetti) (1921).
- ' Plucking the Rushes ' (from the Chinese) (1921)
- ' 'Tis time I think by Wenlock town ' (1921)
- ' Loveliest of trees ' (1922).
- ' The Carpenter's Son ' (1922).
- ' When the lad for longing sighs ' (1922).
- ' When I was one and twenty ' (1925)

SONG CYCLE :

- ' Along the field ' (1927).
- ' When I watch the living meet ' (1928).
- ' The Lent Lily ' (1928).
- ' Farewell to barn . . . ' (1928).
- ' O fair enough . . . ' (1930).
- ' Hughley Steeple ' (1932).
- ' When smoke stood up . . . ' (1929).

OXFORD UNIVERSITY PRESS

- ' With rue my heart is laden ' (1925).
- ' Is my team ploughing ? ' (1925).
- ' On your midnight pallet lying ' (1925).
- ' O when I was in love with you ' (1926).
- ' This time of year ' (1927).
- ' Bahnhofstrasse ' (from the ' Joyce Book ') (1931).

AUGENER

- ' The Earl of Bristol's Farewell ' (John Digby) (1927).
- ' When as I wake ' (Patrick Hannay) (1928).
- ' Tryste Noel ' (Louise Imogen Guiney) (1929).

STAINER & BELL

- ' Soldier from the wars returning.'
- ' The lads in their hundreds.'

There is a suggestion of courage in the fact that among the earliest of the published songs is ' Silent Noon '. If it does not supplant the exquisite setting by Vaughan Williams, it has the merit of not being completely overshadowed by it. And it has some beautiful moments. ' Plucking the Rushes ' is a dainty song with a difficult

but effective accompaniment showing some traces of the influence of Delius. Orr's association with Housman begins with 'Tis time I think'. It is a beautiful song, a little overladen perhaps by the restless chromatic harmonies and demanding a really effective *legato* of both performers. 'Loveliest of trees', composed in 1922, is included with it. But the other two Housman songs of the same year exhibit a more confident technique, a more personal and distinctive style. 'The Carpenter's Son' is a remarkable dramatic essay which does not shrink from a faithful rendering of the grim poem. And in 'When the lad for longing sighs' we realize a more certain control of an expressive chromatic harmony, here highly effective and deeply poignant.

A gap of three years brings us to some of his finest work, notably 'Is my team ploughing?' and 'With rue my heart is laden', two of the loveliest songs I know. In the former the characterization of the strange dialogue—the steady persistence of the dead and the growing apprehension of the living—is superbly achieved and exquisitely rendered. The quiet beauty of the second song has a rare intimacy that is quite unforgettable.

The three Augener songs mark a departure from Housman. The style is more direct and the musical texture simpler. The first two have something in common both in mood and melody. They lie comfortably within the mezzo range and would be an effective introduction to Orr's style of writing. 'Tryste Noel' is more difficult. Its effectiveness is not so apparent. All three are excellent songs and well worth studying.

He returns to Housman in the remarkable song cycle published by Chester. And what a superb achievement it is! There is not a weak song in the whole list. I doubt whether we shall ever get more beautiful settings of 'Along the field' or 'When I watch the living meet'. The sensuous impressionism of the first with its free and grateful vocal line, has a vague affinity with Duparc's 'L'invitation au voyage', although the Englishman's melodic line is always bolder and more spacious. And undoubtedly the spirit of Wolf broods over the second song. The sensitive introspection of the poem is perfectly realized. I find the song improves with every hearing. Of the rest, if I express a personal preference for 'Farewell to barn', 'Hughley Steeple' and the last song, 'When smoke stood up', it is not because I consider the others any less efficient or effective. Indeed I regard the whole cycle as one of the really significant contributions to English song since the war. The remaining Housman songs just published by Stainer & Bell show no falling away in style or effectiveness.

There will be those who look askance at the difficult pianoforte accompaniments to some of the songs. Others will quarrel with Orr's nervous chromatic harmony, despite its poignant expressiveness. And there may be some who will accuse him of "an utter departure from the tradition of song", whatever that is. But the real student of Housman, and the true singer rather than the mere vocalist, will find something in these songs worth seeking for, worth dwelling with. In general terms, C. W. Orr possesses that intrinsic virtue of a song writer, a fine poetic sensitiveness and the ability to express it naturally and fluently in music. If there are times when he seems to "dig too deeply", this is a criticism which has been levelled at Wolf. It requires courage to go to the heart of Housman, and where the composer is unafraid, it is hardly meet that either singer or audience should be timid.

VINCENZO GALILEI AND THE INSTRUCTIVE DUO

By ALFRED EINSTEIN

THE enigmatic and contradictory figure of Vincenzo Galilei has recently become conspicuous in one of the truly monumental volumes of the 'Istituzioni e monumenti dell' arte musicale italiana'.⁽¹⁾

In spite of the special interest that has always been aroused by the father of the great Galileo Galilei, the theoretician and above all the musician Galilei here emerges fully into the light for the first time, and even so all obscurities are not illuminated nor all contradictions dispelled. One thing that remains obscure is Galilei's relationship as pupil to that other great (greater) theorist of the time, Gioseffo Zarlino, a relationship for which there is documentary proof, but of which not a trace is left in the work of Galilei, whose preserved madrigals are not Venetian, but specifically Florentine. And what remains contradictory is the part he played in the circle of the Florentine *camerata* as an artist pointing towards the future and his lack of influence on the artistic court life of the Medici, who evidently had no desire to support him, for his only patrons were Bardi, Corsi and Cavalieri. What will be for ever unsolved is the problem of this passionate lover and defender of the purer and simpler music of the Greeks (which he did not know), of this violent opponent of the contemporary music obscured by "counterpoint"—the problem of a Jean-Jacques Rousseau two centuries before Rousseau's time, who would never, or could never, renounce the acquisitions of that counterpoint. Like Moses, he looked out upon the land of promise without being allowed to enter it.

* * *

Many of his works seem to be lost, although a series of his manuscripts is safely housed in the "Carteggi Galileiani" of the Biblioteca Nazionale in Florence. Yet two more are extant than musicians had hitherto suspected; one in print, the other in manuscript, both

⁽¹⁾ Vol. IV: 'La camerata fiorentina. Vincenzo Galilei, 1580 (?)–1591: la sua opera d'artista e di teorico come espressione di nuove idealità musicali. A cura di Fabio Fano' (Milan, 1934).

of them hidden in a Florentine private library the name of which I am not at the moment at liberty to divulge. The manuscript I shall but briefly refer to here; as a "pseudo-monodic" middle link between the madrigal and truly monodic music it is too important to be dealt with in a few sentences. In one copy of the extremely rare first edition (1568) of Galilei's 'Fronimo'⁽¹⁾ is to be found, bound in, not the legendary Lamentations of Jeremiah, unfortunately, nor the plaint of Ugolino from Dante's 'Inferno', but a bulkier manuscript containing a large number of madrigals in an arrangement for voice and lute—and evidently for the voice of Galilei himself, who according to the testimony of Pietro Bardi⁽²⁾ possessed "un tenore di buona voce, e intelligibile". It is quite clear that Galilei intended to join these "pseudo-monodies" to the second edition of his 'Fronimo', but afterwards refrained from such an undertaking owing to the great size of the work. This manuscript, undoubtedly the composer's autograph, as I have been able to establish by a comparison with the "Carteggi Galileiani" in the Biblioteca Nazionale, is probably the most valuable document of that preliminary stage of accompanied solo song out of which true monody developed.

* * *

The printed work is bibliographically known, though it is to be found in no recent work of reference: neither Fétis nor Grove, neither Eitner nor Riemann mentions it. Fano refers to it on p. xxix of his very thorough preface and cites it on p. lxxxvii as No. V of his bibliography: 'Canto de' Contrappunti a due voci, di Vincenzo Galilei nobile fiorentino. In Fiorenza MDLXXXIII, appresso Giorgio Marescotti', and he adds: "L'esistenza di quest' opera è attestata dal Nelli ['Vita e Commercio Letterario di Galilei . . . scritta da Gio. Battista Clemente de' Nelli', Losanna, 1793] (vol. I, p. 12), il quale ci dà in oltre la seguente informazione: 'Quest' operetta è dedicata da Michelangelo figlio dell' Autore a Messer Federico Tedaldi Nobile Fiorentino parente del Galilei'. Non se ne conoscono esemplari". But here we have a copy.

* * *

The old biographer of the great physicist quoted very scrupulously. To neglect no bibliographical duty, I here reproduce the title with diplomatic accuracy:—

CANTO [TENORE] / DE CONTRAPVNTI / A DVE VOCI / Di
Vincenzio Galilei Nobile Fiorentino. / (*Vignette*) / IN FIORENZA
M.D. LXXXIII. / Appresso Giorgio Marescotti.
(2 parts, small 4°, oblong, 32 pp. each.)

⁽¹⁾ Only two other copies are known.

⁽²⁾ 'Lettera a G. B. Doni.'

The dedication runs as follows :—

Al molto magnifico M. Federico Tedaldi parente osservandis. Havendo mio Padre non molti giorni sono composto i presenti Contrapunti a due voci, acciò con essi (dopo lo studio delle cose de momento maggiori che egli mi fa apparare) con l'aiuto d'un solo il canto, & il suono della Viola esercitare potessi : la onde havendo piu volte da lui udito, che il Padre vostro fa ancor voi attendere alle lettere, ho pregato mio Padre che dovendosi stampare detti Contrapunti, venissero da me à voi dedicati ; il che havendomi liberamente concesso, con questa ve li mando ; non ad altro fine, che per darvi occasione di attendere insieme con le lettere alla musica è di voci, & di suoni. prendeteli a dunque in grado, & amatemi. di Firenze il di ultimo d'Agosto. 1584.

Vostro Parente Affetionato,

MICHELAGNOLO GALILEI.

Michelangelo Galilei was a younger brother of Galileo, born on December 18th 1575, and thus nine years of age when he wrote this dedication. His cousin Federico Tedaldi was evidently no older. The Tedaldi were that family at Pisa to whose care Vincenzo Galilei had entrusted his great elder son until 1574. To pursue Michelangelo's career to the end at once, he followed his brother to Padua, later went to Poland as a musician, only to return to Padua before long. The endeavours of 1599 or thereabouts to find him a place in the chapel of the Grand Duke were unsuccessful ; but a Polish nobleman, probably Christopher Radziwill, took him into his service and drew him to Poland again. At last he landed in the Munich court chapel and in 1608 married Anna Chiara Bandinelli, the daughter of a countryman of his who, like him, was employed as a bass in Munich. An August 1627 he left Munich with his wife and seven children and, to his brother's horror, turned up in Florence, where he stayed until February 1628, when he returned to Munich, to repeat the little excursion the following August. On January 3rd 1631 he died in Munich, far from his family. One of his sons, Vincenzo, was sent to Rome as stipendiary by the Elector Maximilian I, to learn the lute and the theorbo. He thus walked in his grandfather's footsteps.⁽⁴⁾ Michelangelo Galilei was clearly a restless soul, who gave his brother plenty to think about.

* * *

His dedication—the dedication of a boy of nine to another of the same age—not only gives us information about the meaning and

⁽⁴⁾ I take these data from the attractive book by Antonio Favaro, 'Galileo Galilei e Suor Maria Celeste', Florence, 1891.

character of the work, but also about the meaning and character of the whole species, which has scarcely been studied so far, for all that it includes, at the end of its evolutionary course, such things as J. S. Bach's 'Duets' and Mozart's 'Duos' composed for Michael Haydn. The duo of the sixteenth century is one of the most striking examples of the ambiguity of a musical species wavering between vocal and instrumental use and between instructive and purely artistic intentions—not to say between didacticism and artistry. The didactic character of the whole group may be seen already in the earliest collections of duos known to me: the two books "di Duo cromatici" by Agostino Licino of Cremona.⁽¹⁾ The sub-heading "da cantare e sonare" is not, as in the case of many other works of the time, a mere convention here, but an essential indication, for these duos were intended to serve beginners as material for the purpose of solfeggio as well as that of learning an instrument. Significantly enough Licino had, it is true, already dedicated his second book (the first bears no dedication) to a patron—the magnifico Signor Benedetto Guarna of Salerno, but solely for the purpose of affording his sons Lodovico and Leone, and other young people, an honest diversion in place of cards and other reprehensible pastimes. ("... con il meggio dil quale in loco di primera et altri giochi potranno M. Ludovico e Leone figlioli di quella con M. Mucio figliuolo del strenuo capitano Andrea e con M. Domicio, figliuolo del Magnifico signor Thomaso di V. S. degno fratello in questi lieti giorni prendete solazzo e gioco et di questo usaro come di alphabeto di musicia, che poi forse gli ser a non puoco aiuto ad imparar a sonare gli stromenti da arco, come sono viole violoni & altri stromenti simili. . .").

In view of this pedagogic purpose the forty-four pieces in these two books are arranged according to the ecclesiastical modes: the first from "primi" to "quarti toni", the second from "quinti" to "octavi". But since, in music as in other things, the wonderful sixteenth century did nothing by halves, these duos are not merely a practical primer of modern notation—for the term "Duo cromatici" has nothing to do with chromatic melody, but simply with what was then the new notation in 4-4 time; neither are they simply a school of solmization or an instruction-book for tiro instrumentalists. They were also an introduction to composition. All of them are *in canon*. The first volume, indeed, was printed in a single part-book, from which masters Lodovico and Leone were expected to sing or play together; to the second volume alone a separate

⁽¹⁾ Venice, 1545 and 1546.

"Resolutio" was added, which seems to show that master Leo had not acquitted himself of his task altogether brilliantly.

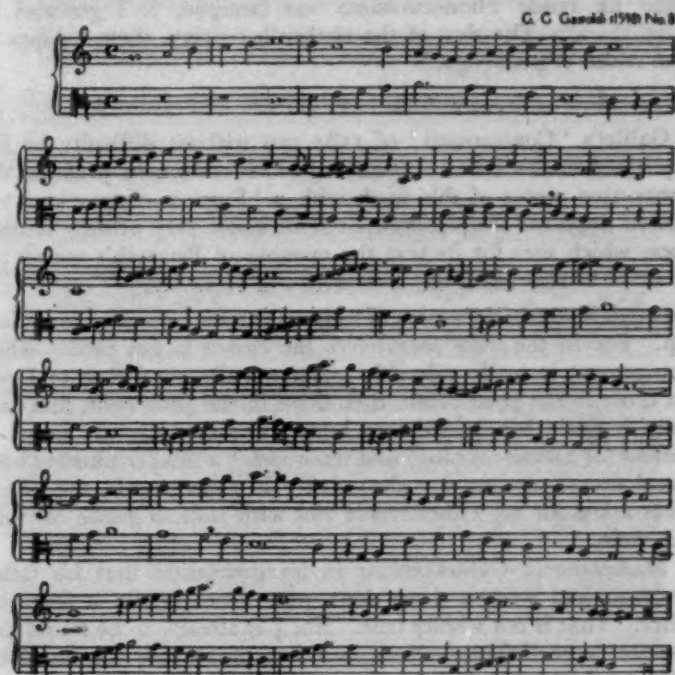
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These books of Licino's are the first *collections* known to me ; but it goes without saying that duos of this kind existed much earlier. The originality of Licino's duos, however, throws back a light upon the famous duos of Willaert or of Rore. They make it clearer why these masters should have chosen precisely the form of the duo for their experimental pieces, as exercises for the minds of adults, so to speak. Hardly one of the great masters, not excepting Palestrina and Lassus, omitted to write duos, nor can the instructive character of these pieces be overlooked anywhere. (Incidentally, the trio or *terzetto* too always retained this half didactic nature, whether the music was ecclesiastical or secular, whether it belonged to the category of the motet or the madrigal.) What is more, the duo always continued to maintain this duality of solfeggio and instrumental study, of "pedagogic" and "artistic" intention.

The most influential work of the whole species are the 'Ricercari a due voci,' by Grammatio Metallo (born 1541). Even their place of origin is curious—the Holy Land. Published for the first time probably in 1595, they were re-issued again and again up to the end of the seventeenth century. Instrumental leanings are conspicuous. A series of pieces in the appendix have words : to be precise, they are motets to the Virgin. In spite of the title of 'Ricercari', the melodies and themes are not those of the *ricercar*, but of the *canzon francese* with its sprightly rhythm. The predilection for canon remains, however ; Netherlandish artificialities are revived where, for instance, in certain circumstances not only a second voice develops out of the first, but also a third (No. 27) ; frequently but a single voice is written (No. 29, with its waggish heading : "Meglio solo che male accompagnato"). The headings—proverbs or maxims for each piece—point decidedly to a pedagogic tendency.

In later works too, an instrumental character and the models of the *canzon francese* predominate. The 'Primo libro della Musica di Gastoldi e d'altri' (Milan, 1598) contains but a single true *ricercar*, a monothematic piece (which is rare in the *ricercar* of about 1600) on the ascending hexachord, so airily fashioned, so humorous and so carefully intended to tease and amuse both players at once, that, aware of the deadly triteness from which educational music of the nineteenth and twentieth centuries suffers, one can

only envy the happy sixteenth. I cannot refrain from showing this piece here :—



Ex. 1

Even more instrumentally inclined than these thirty-six pieces by Gastoldi and others (Orfeo Vecchi, Serafino Cantone, Riccardo and Gio. Dom. Rognoni, G. P. Cima, G. Baglioni and Incerti) are the 'Sinfonie, Scherzi, Ricercari, Capricci et Fantasie' by Antonio Troilo, "Musico della Illustre Città di Vicenza" (Venice, 1608). An analysis of this work would lead us too far into the history of instrumental music; suffice it to say that the tempting designations of the title indicate nothing like strictly separated forms, as may be gathered, for example, from the fact that one of the duos, No. 20, bears the following superscription: 'Ricercar, Sinfonia & Scherzo'! All these instrumental pieces *en miniature* proceeded from the *canzon francese*. In one respect, though, Troilo remained true to tradition: the work was intended for the instruction of the young. This is made plain by the dedication to his patron Giovanni Battista

Pisani: "... questo dolcissimo essercitio della Musica ... questo non mai à bastanza lodato, & dilettevole studio ... Testimonio ne rende l'honoratissima sua famiglia, & i generosi figliuoli. . . ." The duo of the sixteenth century, then, belongs to "the realm of pedagogy."

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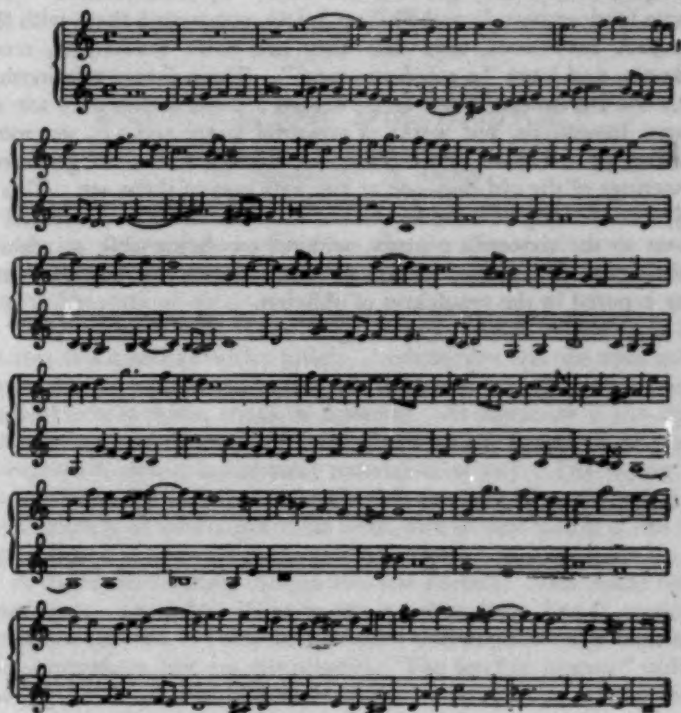
Galilei's 'Contrapunti' of 1584 can without difficulty be incorporated in this series. According to his custom he prefaced the twenty-nine pieces of this work with a 'Fuga a cinque voci all' unisono dopo tre tempi', a euphonious if not very artfully written canon which uses for its text the opening of Petrarch's sonnet:—

Hor che il ciel e la terra e il vento tace,

as though it were a document of legitimation for his serious musicianship. For in the duos themselves the canon is not used. Their arrangement is made tolerably systematically according to keys: first those in the *genus durum*, then those in the *genus molle*, and each group is again subdivided into keys. The majority are noted in soprano (or mezzo-soprano) and tenor clefs; a smaller number have G and mezzo-soprano (or alto) clefs: in other words, the instruments asked for are either treble viol with *viola da gamba* or violin with viola.

Michelangelo Galilei asserts in his dedication that his father Vincenzo had written these duos quite recently, *i.e.* a few days before. That is not wholly true. No. 4 is already to be found as a 'Duetto tutto di fantasia' on pp. 50-51 of the first edition of the 'Fronimo' of 1568, while the second edition of the 'Fronimo' has on p. 12 a fragment of a 'Duo nel primo modo' which is identical with the first twenty-eight bars of our No. 1. Fano (p. ci) concluded quite correctly that it must have been taken from this work, which is unknown to him. The remaining pieces, however, may really have been written at a stretch in 1584. They are all of them *ricercari*, and not one of them is monothematic, like that of Gastoldi shown above; they are all devised in such a way as to offer the player melodic allurements, to cultivate his feeling for close imitation and, so to speak, rhythmically to lead him on the ice. Many of the numbers are melodically neutral: that is to say, there is no reason why they should not be performed vocally as well. Still, most of them lean distinctly towards an instrumental style: they are studies, not solfeggi. Not to make more words, I cite one of the pieces here—neither the best nor the worst, but simply a typical example. (I have transcribed the mezzo-soprano clef of the lower part into the G clef.)

Vincenzo Galilei 1584 No. 17



EX. 2

Two things are remarkable in this modest little piece: the lyrical feeling of the first theme, which reminds one of openings in the Palestrinian madrigal, and the augmentation at the answer to the second theme. Galilei here wavers between melodic expressiveness and scholarly treatment once more, and this duality, which is by no means devoid of charm and in which an inclination to use a more vivacious figuration is sometimes discernible is characteristic of the whole collection. Here again we have that "contradictoriness" in Galilei's historical position.

* * *

In the third part of J. S. Bach's 'Clavir-Uebung' are four curious duets which are not played with much pleasure by amateurs and have puzzled more than one scholar. Albert Schweitzer is of

the opinion that they got into the work "by inadvertence" (but whose inadvertence?) and Philipp Spitta, comparing them with the two-part Inventions, says that they are more far-fetched, more didactic, and have "a scholastic tang". Their distant relationship with the Inventions is not to be denied; nevertheless they are no longer Inventions, but works of powerful fancy and art, yet more abstract at the same time. They are the last and most grandiose flowerings of the old duo—or at any rate two of them are. This is only one of many of those mysterious cases in which Bach seemed to revert to the sixteenth century, without our being able to adduce philological proof that he knew music which by his time had long reposed in the sepulchres of oblivion.

BALANCE OR DECADENCE?

BY MARGARET H. GLYN

MUCH has been written of late on the decadence of music as an art. Music is compared with architecture, as being in the same deplorable state of decay.

There is very little, if anything, in this general comparison, for no two arts could be wider apart. Architecture has the most solid physical basis of any art; music has the least—one might say none. Architecture is static, music is dynamic. Architecture is the least individual of the arts—what do we know of the architects of great cathedrals?—music is the most individual of any. The saying of Walter Pater, that all the arts aspired to the state of music, refers to the mentality of music, not to its form, and in any case it is but an aspiration.

A more devastating comparison has recently been made with journalism. Doubtless there is art in journalism, but it scarcely ranks as a fine art. It may be conceded that popular songs bear out this comparison, but not symphonies. The terrible phrase "utility music" (as if other music were useless) confines the classics to a form of transitory entertainment produced for a single hearing in response to an ephemeral demand. One would have thought that the history of the classics was sufficient answer to this contention. It is fortunate that the labour of writing a score is more than that of a daily article. No one would undertake that labour without a strong urge. What is the urge? Is it merely to please? Has any great music been written only for the sake of a living? Does anybody seriously suppose that Beethoven wrote from that point of view?

We come up here against the practical question of patrons, public or private, since a composer must live. Those of the eighteenth century were refined, educated men with a delight in music. This meant practically chamber music. Their orchestras were chamber bands; the simple tonality of the period confined within a definite design, when inspired by an inexhaustible gift of melody, made possible the enormous number of symphonies that Mozart and Haydn were in the habit of producing. Compare these with

Beethoven's nine and the coming of the symphony orchestra as now understood. Of necessity the patron has changed, since only a millionaire can afford a private orchestra. The public, now the patron, is largely uneducated, musically, and it should be observed that far more education is needed to appreciate a modern symphony than one of the eighteenth century. We must have patience with the public. The appeal of the massed tone and percussion of a large orchestra is great, apart from detail, especially if there be rhythmic balance in the use of it. Or simple music will appeal for the music's sake. This is all a matter of evolutionary law. There is no such thing as music *happening* to be popular. It will be popular if it supplies a need, which does not say that the composer wrote it merely to supply that need. If there is sympathy between the composer and the general audience, if the audience feels that the composer has expressed what it can feel, if the composer has also expressed himself, then the highest and best evolutionary conditions are realized. The composer finds his true function, the audience is lifted out of itself into a new understanding. These are the conditions that develop and produce fine music and musicians in any period.⁽¹⁾ And we must remember that it is not merely a matter of the audience. The instrument of the composer's expression is a human instrument. We have now a number of orchestras and conductors where thirty years ago there were but one or two. Half a dozen concerts may succeed where formerly one sufficed. There are capable amateur chamber organizations, choirs and orchestras all over the country, where a century ago scarcely any existed and the art of the conductor was unknown. Does all this suggest decadence? It appears rather to involve an enormously increased interest in music and a desire to work for music for its own sake. Or perhaps it is the composers who are decadent? How then explain why in Europe and America an English school of composition is now recognized where formerly was a blank.

If we take the performers, professional and amateur, and beyond them the audience of symphony concerts as an inner circle, we can see that these have kept pace nobly with the immense technical development of the last fifty years. But the outer circle of the general public cares for none of these things. Is it to be expected that it should plunge suddenly into an elaborate art without knowledge of the beginnings? Some few of its members have been drawn into the concert-going circle by listening to broadcast performances, but the bulk of what might be an audience remains

⁽¹⁾ Those who wish for proof of this principle are referred to its practical application to the origins and history of music in my book, 'Theory of Musical Evolution'.

unmoved. It may be worth a composer's while to study what will appeal to this vast audience and at the same time wean it from its present loves to something better. Much, of course, can be done by educating the ear of a child, who will then have a foundation on which to build musical delight in the future. But the right music is needed. Traditional folksong is useful for singing only and the accompaniment usually added does not belong to it. The tunes serve their best purpose used to assist the folk-dance or as unaccompanied song. What is wanted is an instrumental historical tradition, starting with the keyboard.

Although it is undesirable to confine English music to a nationalist horizon, it is now certain—and this has been noted by others—that England is becoming musically self-conscious. Hence the desire that seems to arise in some quarters to pitch over Beethoven and the other classics. It is not that these are no longer worthy of attention, but they do not fill the need of England to-day. Some of us are becoming restive, and weary of the formality of eighteenth-century ideas and design. We are, in a word, getting outside these German classics and seeking round for something of our own. The old sonata design was form in the mass, built up slowly by generations of individuals, and appealing by its familiarity to the communal ear; but it set a limit, which Beethoven was the first to extend, to individual expression. This kind of form irks the present, which needs freedom to create its own form, something owing its existence to the ideas of the present. But since no English communal form exists as a basis, the public cannot follow the individual. We are rid, possibly, of one tradition, only to realize our lack of another. Where is the English instrumental historical tradition? We have to go back some way for it, but it does exist. The extraordinary revival of Tudor music during the last twenty years tells its own tale. Beginning with musicians, it is now spreading amongst amateurs, who are taking delight in learning to sing ayres and madrigals. But so far the general interest has been mainly on the vocal side. What have we actually as an instrumental foundation?

In the first place, Elizabethan folk-melodies *harmonized by contemporary composers* for the keyboard, in considerable quantity. If these delightful melodies could be made familiar to the public (they are already published in modern editions), a foundation would be laid. One may even hope that this simple music might inspire composers, once the ear of the public had caught the style. Why should not simple orchestral music lead the way to the elaborate symphony? In the simple style Tudor music provides the model.

But so long as we look on the music of the past as a historical curiosity or a museum exhibit, just so long will its true nature escape us. Unless it appeals to us as a live art there is no appeal worth mentioning. That Tudor music does make this appeal is the experience of those who play and love it ; but there is this difficulty, once we come much beyond the simple melody : the instruments have changed. Elaborate virginal works can be played on the piano, some with fine effect, but the effect is different. Viol music does not translate well into violin idiom. Lute music is untranslatable. The original instruments are needed to realize the intention of the composers. It is therefore very interesting to note the growing use of instruments of the Tudor period for the purpose of playing in the original way. All these instruments are being made, and not only at Haslemere, for younger craftsmen are mastering the technique required. This line appeals to some portion of the "inner circle", and composers might gain new points of view thereby.

There is, however, one instrument which has made an unbroken descent (despite wholesale destruction) to the present time, and this is the organ. Given some experience, it is possible to reproduce early organ music on the modern instrument with very much of the original effect. Tudor organ music is as yet hardly half published, but when all the best of it is available, musicians will realize what a treasure lay hidden in the early manuscripts. Byrd, Gibbons and Weelkes are known and appreciated ; but the greatest is Bull, who is still, as regards the organ, a mere name. Going further back, there is the pre-Reformation writing of Tye, Taverner, Tallis and others, pure organ music in the plainchant style, but differing considerably from the vocal church music of the period ; if earlier examples existed, it could doubtless be traced back to Dunstable. It has a free type of melody, accompanied by contrapuntal parts, and differs entirely from later English church music. All the special character of this music vanished at the Reformation.

It must be sorrowfully admitted that though we hold our own in concert music, in the church decadence has long reigned supreme. Of late years some composers have begun to hark back to the pit whence they were digged, re-discovering an old ideal ; but these scarcely affect the "outer circle"—that is the church-going public. Anything less religious than the hymn-tune music to be heard in most churches to-day could scarcely be sung. This is not a recent decadence, but one that has existed ever since the substitution for the ancient hymns of the English church of metrical tunes in tonic-dominant tonality. In Helmore's 'Harmonies to the Hymnal

Noted', a collection of the old Latin hymns in translation with their original melodies, the editor says :

He claims for this simple music a restoration to its proper functions in the church . . . which is, emphatically, music for the people. . . . What is principally needed in the execution of this style of music is vigour, concentrated power, and massiveness of effect, only to be obtained from large numbers of singers. . . . The modern cathedral music, intended exclusively for choirs, does not aim at producing—and the ordinary metrical psalmody has notoriously failed in sustaining—any such grand congregational effects ; while the adoption in some places of an unecclesiastical and secularized style, suited to the worst popular taste and vulgar feeling, cannot too strongly be reprobated, as tending to bring down to the level of mere ordinary musical enjoyment that portion of our worship on earth which ought most to unite us to that of heaven.

And this was written nearly one hundred years ago ! Until the public ear is taught to know the true church style, so long will this decadence continue. Yet here should be a nursery of one of the finest of musical traditions. It is not exclusively English, but it lends itself to an English expression, and we can hear its influence in Tudor music. Who can say what might not be the effect upon the art generally of a thorough grounding in this fine tradition ? Here are expressed all those things which, having largely vanished from the noise and pace of modern life, should be the especial domain of musical expression. If a criticism be made upon modern orchestral music, it is that with all its resources it neglects the things of the spirit. It prefers the tempest and the earthquake to the still small voice. There is room in music, as in life, for all kinds of expression, but if the most fundamental of all be absent, music is a house built on the sand. It is not true, as some assert, that we have ceased to be a religious nation. We are weary of the present church music. We may be yet rather slow in realizing that religious feeling can be independent of words for its expression. We still think in terms of sacred or secular, not perceiving it as a basis of life, which as a subtle influence permeates the whole. If this influence held its place in our music—orchestral, organ, vocal—composer and audience would meet the needs of each other in a true balance, and we should hear no more of decadence.

LENAU AND BEETHOVEN

By R. H. THOMAS

THE failure of the public for a considerable time to understand the later works of Beethoven is a well-known fact of musical history. It is not, however, generally realized that one of the first people to accept these works with enthusiasm was the poet Nikolaus Lenau (1802-1850).

Lenau, or to give him his full name, Nikolaus Franz Niembsch von Strehlenau, was not one of the great minds in German literature; yet he occupies a prominent place in it, largely because of his many lyrical poems and his several epics. Lenau's work and outlook were conditioned very largely by his time. He was to an unusual extent the child of his age.

When Lenau entered upon his studies at the University of Vienna, Austria stood under the influence of Metternich. Metternich was the main figure in the reactionary period that followed on the defeat of Napoleon and the Congress of Vienna, and his influence lay heavily not only on Austria but also on Germany. His determination to stem the rising tide of Liberalism led to a strict censorship of the Press and of thought generally. The result was that literature in these years was often the expression of a spirit of frustration. Few works are more representative of this period (to which in Germany the name *Biedermeierzeit*⁽¹⁾ is given) than Lenau's epics: 'Faust', 1836, 'Savonarola', 1837, 'Die Albigenser', 1842, or than his lyrics, in particular the 'Neuere Gedichte', 1838-40.

It is clear that for those living at the time of which we are speaking there was little opportunity for active participation in the life of the State, since on all lay the repressive hand of Metternich⁽²⁾. Lenau felt these restrictions keenly and in this connection said of his

⁽¹⁾ A good and short account of this period is to be found in the article entitled 'Biedermeier' in the Merker-Stammler 'Reallexikon'. Those who cannot read German should consult the chapter 'German Society in the Reaction' in Prof. Mowat's recent book, 'The Romantic Age'. Those who wish to probe more deeply into the subject may be referred to the 'Deutsche Vierteljahrsschrift', 1935, Heft 1, which deals *inter alia* with the musical aspect of the period.

⁽²⁾ There has in recent years been a tendency to take a more lenient view of Metternich and of his régime. Characteristic of this re-orientation is the study by the Austrian historian Srbik.

literary works: "My collected works represent my whole life, since I find no opportunity for action". It was in this mood that he turned to music, which by its nature was more able than literature to elude the attentions of the censor. Thwarted in literature, Lenau found consolation and release in the splendid energy of Beethoven, who can be regarded as the greatest exponent of Viennese culture of that time.

Lenau's conception of Beethoven must be examined upon the background also of the German Romantics' attitude to music in general. Lenau was not a Romantic in the sense that he was a member of the Romantic School; indeed his first volume of poems did not appear until 1832, by which time the German Romantic School had disappeared. Yet despite the increasing encroachments of realism, Romanticism lived on in spirit in Germany and in Austria and in no poet more typically than in Lenau. It is a commonplace of literary criticism to claim that Romantic poetry was essentially *musical* in its basis. In German Romanticism music had played a fundamental part, since the early Romantic, Wackenroder, had opened up the path in his 'Herzensergiessungen eines kunstliebenden Klosterbruders'.

It is necessary at this point to remember that musical Romanticism in Germany differed from the literary movement in two respects. In the first place it was never so well defined and never so centralized within the framework of a "school" as literary Romanticism. Schumann recognized that there must be this difference when he said: "It is very hard to believe that in music . . . a special romantic school can be formed". In the second place Romanticism in music reached its maturity considerably later than in literature. Thus it was not until 'Der Freischütz' of 1821 that it can really be said to have established itself, but by this time literary Romanticism was in decline.

Romantic music and poetry meet in E. T. A. Hoffmann, who has been described by Oskar Walzel⁽⁴⁾ as the "focus-point of all types of romantic musical experience", and in music Hoffmann finds those qualities which were especially dear to the heart of the German Romantics. Thus, talking of Beethoven's 'Missa solemnis'⁽⁵⁾, he says of romantic music: that it "arouses the

⁽⁴⁾ In his 'Deutsche Romantik' (published at Leipzig in the series 'Aus Natur- und Geisteswelt'). This has been translated into English, and can be strongly recommended; in one section it deals specifically with the relation between music and poetry in the German romantic movement. The question of Hoffmann's conception of music has been exhaustively examined by C. Schaeffer in his book: 'Die Bedeutung des Musikalischen und Akustischen in Hoffmanns literarischem Schaffen', 1909.

⁽⁵⁾ Hoffmann's musical criticisms are to be found mainly in the last section of the collected works, edited by Eduard Griebach, published at Leipzig.

feeling of the Unknown and the Mysterious and the spirit surrenders itself to dreams in which it perceives the Supersensual and the Infinite". It is important to notice that he regards Beethoven as the representative Romantic composer when he says: "Beethoven carries deep down in himself musical Romanticism". Although Hoffmann considers Beethoven as a "purely romantic composer" he admits that he still (in 1813) is regarded by many people as a composer who did but "surrender himself blindly to momentary flights of fancy".

Hoffmann and Lenau were among the first appreciative critics of the later works of Beethoven. Hoffmann's approach to Beethoven, however, was very different from that of Lenau⁽¹⁾. Hoffmann retained some of the exaltation and reverence that were features of early German Romanticism; Lenau is coloured by the depression that descended on Austrian and German literature when the period of Romanticism had subsided into the strait-jacket of the Metternich reaction. The difference in the outlook of these two generations is mirrored in the respective outlook of these two poets on music. Hoffmann proclaimed that for him music was "a song of praise to the Creator", but for Lenau it was the instrument of release from a deep sorrow. Thus we find in his poem, dedicated to the memory of "a beautiful young girl and an able performer of the music of Beethoven", a passage in which Lenau says that in the music of Beethoven he experiences "the sweetness and the harmony of death":

Und wie du ins Klavier versunken,
So träumerisch, so ernst und mild,
Und wie dem Liede, himmelstrunken,
Du selber wirst ein schönes Bild;
Wie dich der grosse Geist umranket,
Den sie *Beethoven* nannten hier,
Wie deine zarte Bildung schwanket
Im Sturme seiner Melodie;
Der Geist, dem seliges Verderben
Das Erdenleben sich entlauscht,
In dessen Lied viel süßes Sterben
Und Harmonie des Todes rauscht.

In another poem entitled 'Beethoven's Bust' Lenau speaks of the "sweet sensation of death" that he finds in Beethoven's works:

Kämpfen lern' ich ohne Hassen,
Glühend lieben und entsagen
Und des Todes Wonnenschauer
Wenn Beethoven's Lieder klagen.

⁽¹⁾ Lenau's views on music have been collected by Konrad Huschke in his 'Lenau und die Musik', Regensburg, 1934. Huschke, however, makes no attempt to fit Lenau's views into the background of the period.

To Max Loewenthal Lenau expressed the opinion that "no one has understood sorrow like Beethoven".

Beethoven's music became to Lenau a spiritual necessity and was one of the few rocks in a storm-tossed life. He described it once as a "tonic", and long separation from it caused him acute unhappiness. Thus he wrote to Ludwig August Frankl⁽⁶⁾: "When I do not hear his music for a long period I have a pain in my heart". Beethoven's music was capable of raising him to the highest point of exaltation, but such occasions were inevitably followed by extreme depression. We learn for example from a letter to his friend and biographer Anton Schurz⁽⁷⁾ that when Lenau heard "the divine 'Fidelio'" for the first time he was "certainly the happiest man on earth"; but this ecstasy had its reaction. "When I reflect on such delights", he said in his letter, "my courage to battle with Fate leaves me. Friend, you know Beethoven's music. Beethoven's spirit drove you too like a storm on the rising waves of song, past wild and sublime cliffs, past nocturnal forests and gruesome dungeons; it drove you ever more quickly and more tempestuously until the stream entered a smiling sea of love and joy. God Almighty, what a mind is Beethoven's!" From Frankl we learn that when he was dying Lenau craved to hear the music of Beethoven.

It is regrettable but characteristic that his enthusiasm for Beethoven led him to reject the music of most other composers. He had nothing but contempt for Mozart who, he said, was to Beethoven as a hill to a mountain. He accused the Requiem of hypocrisy and said that serious music was not Mozart's *métier*. He had no respect for Weber and maintained that his best tunes were borrowed from gypsy music. It was only with difficulty and after much persistence that those of his friends who were admirers of Mendelssohn persuaded him to change his adverse attitude; finally Lenau admitted that he found the Overture 'Die schöne Melusine' moving and spoke approvingly of 'St. Paul', though he thought it lacked depth of emotion. He regarded Liszt as a conceited virtuoso and said that he lacked all qualities of genius. He rejected Meyerbeer as a musician who was always striving after effect.

Despite these strong dislikes he found two contemporaries whose music had a strong appeal for him, Schubert and Zumsteeg, who is known to musical history mainly on account of his ballads. He

⁽⁶⁾ Frankl combined the professions of poetry and medicine and stood in close touch with Lenau. Much valuable information about Lenau is to be found in his book 'Zu Lenaus Biographie', Vienna, 1854.

⁽⁷⁾ cf. 'Lenaus Leben, grösentheils aus des Dichters eigenen Briefen. Von seinem Schwestermanne Anton X. Schurz'. Stuttgart & Augsburg 1855. This has been revised and brought up to date by Castle.

once went so far as to designate the latter as his "favourite" and praised him especially for his simplicity. He said that Zumsteege could be compared with Goethe and Schubert with Schiller.

Nevertheless in his opinion Beethoven was the presiding genius of music. Lenau regarded him with reverential awe. In the poem on 'Beethoven's Bust' he acknowledged that he respected him as "the greatest master" and even placed him higher than Shakespeare, "the great Englishman". It is especially interesting to observe Lenau's reaction and his pointed references to those works of Beethoven which he recognized to be excluded from popular favour at that time. He writes for instance to the Hofrätin Reinsbeck:

There is scarcely a day which does not bring me some splendid musical delight. I have for example heard recently the so-called "mad" quartets of Beethoven. One of them is called the "Devil's Quartet". If the Devil wrote that, I am his for ever. It has passages at which my heart nearly burst. Do you know that sweet despair into which Beethoven carries us?

Lenau attended the first rehearsal of the ninth Symphony and found in it "eternal thoughts" and believed it to be "the greatest work perhaps in all music".

Lenau's approach to Beethoven cannot be classed as reasoned musical criticism. Of his own work Walzel could say that it depicted the "spiritual struggles of the period". He looked at Beethoven through the eyes of an unhappy age, and in his music he found escape from the trammels of his time. He once said that if one is to understand the music of Beethoven "one must be hopelessly in love or otherwise unhappy". Although his interpretation of Beethoven is intensely subjective, it reflects the spiritual longing of the age. Paradoxically he was in advance of his age, for this was the time of which Hoffmann could write: "Beethoven's powerful genius overwhelms the musical masses; they are in vain trying to revolt against it". The interesting fact that emerges from our investigation is that Lenau's importance as a music critic derives not from any critical acumen—he gives us for example no such subtle analysis as his contemporary poet Eduard Mörike gives of Mozart in his delightful short story 'Mozart auf der Reise nach Prag'⁽¹⁾—but from his temperamental identity with his age.

⁽¹⁾ This is now available in a translation by Walter and Catherine Alison Phillips.

LONDON'S FIRST CONCERT ROOM

BY HUGH ARTHUR SCOTT

STRICTLY speaking, London's earliest concert room was, I suppose, the modest apartment (as we may safely assume it to have been) in that unidentified house in Whitefriars in which, in 1672, John Banister gave the first regular concerts established in London. But these concerts, given in "alehouse fashion", as Roger North tells us, were so very "small and early" in character, that one could hardly apply the term "concert room" to what must have been merely a fair-sized apartment in an ordinary private house—one of several in point of fact which Banister used in the course of the comparatively few years during which he gave formal concerts in this way.

Much music was also being performed at this time, and long earlier, in the many fine rooms of the numerous taverns and "music houses" which were such a feature of London's musical life at this period, such as the Mitre at Greenwich, the Devil's Tavern at Temple Bar, the Castle in St. Paul's Churchyard, &c. ; but these rooms again, though often expressly designed for music (in many cases with fine organs as part of their equipment) could hardly be called public concert rooms in the modern sense of the term.

It was not indeed until the last quarter of the seventeenth century that London seems to have had, for the first time, a real concert room, respecting which accordingly a little information may be of interest, more especially since it has received so little attention at the hands of musical historians hitherto. Thus while every one possessed of the smallest acquaintance with musical conditions in London at this period knows of Hickford's, which, first in Panton Street and later in Brewer Street, was of course the most important concert room in London throughout the first two-thirds of the eighteenth century, surprisingly few seem to know anything about the very excellent and highly popular room in Villiers Street which played an equally important part in the musical life of the period.

As regards the actual building of the two rooms, they seem to have come into existence much about the same time—the Villiers Street room somewhere about the year 1674, when a group of streets

collectively known as York Buildings was constructed on the land previously occupied by York House, and Hickford's Dancing Academy and Auction Room in Panton Street in the year 1672, when one Colonel Panton put up, under the licence of the Crown, a number of streets in this neighbourhood. But though the two rooms seem to have been practically contemporaneous as regards date of building, the York Buildings room—as it was generally known—had a considerable start of Hickford's as a place where concerts were given, and may thus be regarded quite certainly as having been actually the first regular concert room which London possessed.

Hickford's indeed did not even come second in point of time, since there was also at this period another concert room in Covent Garden, first in Bow Street and then in Charles Street (now Wellington Street), which flourished contemporaneously with the York Buildings room and seems indeed for a time to have enjoyed even greater favour, although the latter was actually the first in the field.

Thus the first mention of the York Buildings room which I have been able to discover, in the course of considerable researches in the newspapers of the time, is contained in the following advertisement which appeared in the 'London Gazette' for November 23rd, 1685 :—

Several Sonata's composed after the Italian way, for one and two Bass-Viols with a Thorough-Basse, being, upon the Request of several Lovers of Musick (who have already subscribed) to be Engraven upon Copper Plates, are to be performed on Thursday next, and every Thursday following, at Six of the Clock in the Evening at the Dancing School in Walbrook, next door to the Bell Inn ; and on Saturday next, and every Saturday following, at the Dancing School in York Buildings. At which places will be also some performance upon the Baritone, by Mr. August Keenell, the Author of this Musick. Such who do not subscribe, are to pay their Half a Crown, towards the discharge of performing it.

From the wording of this it will be gathered that at this time (1685) the York Buildings room was already a recognized place for concerts. When the actual first concert was given there it is hardly possible to say, though from what has been stated above it will be realized that it could not have been earlier than about 1672. It is quite likely that in fact it was some years later than this, since it will have been noticed that (like Hickford's later) it was as a dancing room that it was originally used. In any case the advertisement quoted establishes definitely that concerts were being given regularly in Villiers Street at least as early as 1685.

Of the Covent Garden room, in turn, the earliest mention which I have come across occurs in an advertisement in the 'London Gazette' for October 14th, 1689, running as follows :—

The Concerts of Musick that were held in Bow-street and in York Buildings are now joyn'd together and will be perform'd in York Buildings on Thursday next at 7 a Clock and will continue every Monday and Thursday.

From this it is evident that these Bow Street concerts had also been going for some time previously, though not probably for very long in view of the fact that no earlier reference to them in the papers seems to have appeared. Once started, however, this Covent Garden room evidently enjoyed high favour for a time as may be gathered from the following further advertisement—one of several in which royal patronage is mentioned :—

The Consort of Vocal and Instrumental Musick in Charles-street, Covent Garden, by their Majesties Authority will be perform'd on Thursday next, the 23rd Instant, and so continue every Thursday by Command. ['London Gazette', April 20th, 1691.]

Another advertisement shows when the change from Bow Street to Charles Street was made—namely in 1691—and indicates also that the Charles Street room was built expressly for concerts :—

The Consort of Musick lately in Bow-street, is remov'd next Bedford-Gate in Charles-street, Covent Garden (where a Room is newly built for that purpose) and, by Command, is to begin on Friday the 20th instant, where it is afterwards to be continued every Thursday, beginning between 7 and 8 in the Evening. ['London Gazette', February 19th, 1691.]

From several other announcements we learn that it was sometimes referred to as "La Vendu", though how it acquired this curious name is not known. Mr. Beresford Chancellor in his 'Annals of Covent Garden' has suggested that the name may have been merely a corruption of "Venue" and bearing in mind how extraordinarily slipshod they were over such terminological matters in the seventeenth century this may quite well have been the case. What is certain is that La Vendu was for a time a much-frequented resort.

But though much patronized for a period, La Vendu's term of life was comparatively brief since no mention of it is to be found after 1695, so that, having started (in Bow Street) in 1689, it seems to have lasted only five or six years in all, though why it then came to an end it is not possible to say.

Coming next to Hickford's, the first mention of this in the newspapers of the time which I have been able to find occurs in the

following advertisement from 'The Post Boy' for November 20th 1697 :—

These are to give Notice to all Lovers of Musick, and the Art of Singing, that Mr. *James Kremberg* is lately come out of *Italy*, and shall keep a new Consort of Musick by very great Masters, of all sorts of Instruments ; with fine singing in Italian, French, English, Spanish, German, Dutch and Latin, after the newest Italian and French Manner, at Mr. *Hickford's* Dancing School in *Panton-street*, near the *Hay-Market*, or in *James-street*, over against the Tennis-Court, just by the *Blew-Posts*, there being a Door out of each street to the Room. This Consort will begin on *Wednesday*, the 24th of this instant at Eight a Clock at Night and will continue Weekly the same day ; always with New Compositions. Price Half a Crown.

Whether this was actually the first concert given at Hickford's can hardly be said, but I can state pretty confidently that no earlier advertisement making mention of it is to be found, while the terms of this one, with its careful explanation of the situation of the room, are quite consistent with this having been one of the very earliest concerts, if not actually the first, given here.

Some may be surprised, as it is, to learn that Hickford's, as a concert room goes back so far as this, since the date assigned to its beginnings has usually been much later. But the advertisement quoted (which was followed by two others of the same kind later in the year) shows conclusively that it was in fact going in 1697. Rather curiously, however, no further mention of it is then to be found for several years—the next which I have come across occurring in the following advertisement from 'The Post Man' for January 1st 1706 :—

On Thursday next, at 6 a Clock precisely, a Consort of Musick, the same that was perform'd before her Majesty, will be perform'd at Mr. Hickford's Dancing School in James-street, over against the Tennis-Court, near the Hay-market, by the Italian Masters that did perform it before her Majesty. Tickets may be had at Mr. Hickford's aforesaid, at 5s.

It is possible, of course, that other concerts may have been given at Hickford's during the intervening period without having been advertised, but quite unlikely, so that the conclusion would seem to be that after the earliest concerts here in 1697 the room was not used again in this way for quite a long time—either because Hickford found his dancing clients and his auction sales (the room has been described as the "Christie's" of its day) more profitable than concerts or because concert-givers and the public at that time preferred York Buildings.

In any case it is with the latter room, and not with Hickford's that I am here chiefly concerned, and it will suffice for present

purposes to make it clear, on the strength of the particulars above given, that of the three concert rooms in existence in London at this period : the York Buildings room (first mention 1685), the Covent Garden room (first mention 1689) and Hickford's (first mention 1697), the first named was distinctly the earliest and thus has every claim to be regarded as having been definitely the first of London's many concert rooms.

With respect to the situation of the room no one will need telling that the Villiers Street of that time was then a very different sort of street from the Villiers Street of to-day. It was indeed then a favourite residential street in one of the most fashionable quarters of the town, as may be gathered from the single fact that no other than the Tsar of Russia (Peter the Great) had his lodgings here (in the house which is to-day 15 Buckingham Street) during his famous visit to England in 1698. Here, too, lived Evelyn the diarist, as he recorded under the date of November 17th 1683 : " I took a House in Villiers-street, York Buildings, for the Winter, having many important concerns in despatch, and for the education of my daughters".

Still another distinguished resident here was Sir Richard Steele, of ' Tatler ' and ' Spectator ' fame, and this is of more interest at the moment, since it was actually in Steele's house—or at all events in the house which he occupied at one time—that the York Buildings concert room was situated. Hence it was frequently referred to in the concert advertisements of the day as " Sir Richard Steele's Great Room "—not a little to the surprise, probably, of such hatter-day readers as may have come across them and wondered why Steele of all people, who had so little to do with music, should have been the proprietor of a concert room.

But the mystery is explained when it is understood that the room actually formed part of the house in which he was living, as the St. Martin's rate books show, from 1721 to 1724. He was, moreover, connected with the place a good deal earlier than this, since it was here that he began some six years earlier (in 1715) a remarkable series of entertainments under the queer name of the Censorium. Particulars of these entertainments, drawn from Steele's own account of them in his ' Town Talk ' (No. 4), are given by Mr. G. A. Aitken in his life of Steele :—

The select assembly which was to be entertained was to consist of a hundred gentlemen and as many ladies, of leading taste in politeness, wit and learning. The entertainment, which was to last two hours and a half, comprised music, eloquence and poetry, and great incidents in antiquity were represented as nearly as might be in the manner in which they were transacted. The room itself was beautifully adorned and the seats built in the form of an amphitheatre ;

and the lights were so arranged that the company themselves became a more beautiful scene than any of them had witnessed before. The public taste in pleasures needed improvement and this was a design to promote virtue by pleasure and knowledge by diversion.

The scheme is also described by George Berkeley (afterwards the famous Bishop Berkeley), in a letter to Sir John Perceval, afterwards Earl of Egmont, dated March 7th 1713 :—

He [Steele] is likewise projecting a noble entertainment for persons of refined taste. It is chiefly to consist of the finest pieces of eloquence translated from the Greek and Latin authors ; they will be accompanied by the best musick suited to raise those passions that are suited to the occasion. Pieces of poetry too will be there recited. These informations I have had from Mr. Steel himself. I have seen the place designed for these performances. It is in York Buildings and he has been at no small expense to embellish it with all imaginable decorations. It is the finest chamber I have seen and will contain seats for a select company of two [hundred] persons of the best quality and taste who are to be subscribers.

These curious entertainments duly took place and were carried on for some years, though singularly few references to them are to be found in the records of the period. From the fact, however, that the first of them was held in 1715 it is evident that Steele's connection with York Buildings began some years before 1721, when he is first entered in the St. Martin's rate books as an actual tenant of the house, suggesting that he was perhaps a sub-tenant of the place before then.

It may be added that he was also actively interested in the scheme put forward in 1711 for a series of concerts to be given here by a trio of musicians, Thomas Clayton, Nicolino Haym and Charles Dieupart, who had lost their employment at the opera with the coming of Handel and who were indignant at having been displaced by what they stigmatized as "the utmost Barbarism in an Affectation of Knowledge". But his backing (in 'The Spectator') seems to have been insufficient to secure the necessary support for the venture, since the concerts never took place.

As regards the character of the room Bishop Berkeley's glowing description of it will have been noted, but "fuller and better particulars" (as the lawyers say) happen, rather unexpectedly, to be available in the shape of the following advertisement from 'The Daily Post' for August 10th 1724 :—

To be LET,

The GREAT ROOM in Villiers-street, York Buildings, 32 Foot 4 Inches long, 31 Foot 6 broad, 21 Foot high, the Sides and Roof adorn'd with Painting, Gilding, Pillars, Capitals and other Decorations, 4 Rows of Seats round the Room, stuff'd and cover'd with

green Bayes, and rail'd in with Iron; besides an Alcove rais'd four Foot, with a Semicircle of Seats and Stands for Musick, 15 Foot 9 Deep, and 17 Foot in Diameter, towards the Room a Gallery over against the Alcove, handsomely rail'd with Iron. Together with the House thereunto belonging, of 2 Ground Rooms, 3 one Pair of Stairs, 6 two Pair of Stairs, and 7 Garrets, with Kitchen and Cellars. Enquire at the next Door.

From the dimensions given it will be seen what a very small room it was according to our ideas of concert rooms to-day—that is to say, about 48 feet long, counting the alcove, by 32 feet wide—or about half the size of Wigmore Hall. Such a room would hold, I imagine, with the gallery, an audience of about 300, and this, I suppose, was found sufficient for those days. As regards the other details given the “four rows of Seats round the Room, stuff'd and cover'd with green Bayes and rail'd in with Iron” would seem to imply that the seating in the body of the room was supplied by chairs which could be removed when required, leaving the central floor space unoccupied—an arrangement which is quite understandable when it is remembered that the room was used, on occasion, not only for concerts, but also for dancing and for other social gatherings—sometimes of the most distinguished character—for which purpose it was often hired by the “Quality”.

Thus one reads of its having been engaged in this way by the Prince of Wales on one occasion and on others by the “Dutchess” of Marlborough and the Countess of Essex showing that even in those days big people, with the amplest accommodation of their own, had found that it was sometimes more convenient to give entertainments in public rooms rather than in their own houses.

But in general it was probably used chiefly for “Consorts”, and a charming setting it must have provided for those early music-makings, with its cosy proportions, its “Sides and Roof adorn'd with Painting, Gilding, Pillars, Capitals and other Decorations”, its alcove for the performers, its Gallery at the other end “handsomely rail'd with Iron”, and other architectural features. It is pleasant indeed to picture the scene, with the Quality naturally occupying the best seats nearest the platform, the humbler folk further back and in the gallery, the performers on the platform in the alcove, discoursing Purcell or Corelli or Handel, the soft lighting derived from candles only, the devout attention of the audience (for concert audiences were nothing if not decorous in those days, as Goldsmith remarked in his ‘Citizen of the World’) and an all-pervading atmosphere of genuine enjoyment which went with music intended only to “give delight and hurt not”.

To furnish here anything like a complete account of all the

doings at the York Buildings concert room in the course of its fifty odd years' existence would, of course, be impossible; but a few brief notes and jottings may be of interest. Among other things it is interesting to note that in the earliest days of the room the practice seems to have been to have regular weekly concerts, usually by the same performers, or at all events under the same management. It was not till some years later that single concerts given by individual performers became at all common.

Here is a typical announcement—one of a large number—from the 'London Gazette', September 25th 1690, illustrating the practice then prevailing:—

The Consorts of Vocal and Instrumental Musick lately performed in Villiers-street in York Buildings will begin again in the same place on Monday next (being Michaelmas Day) at 7 of the Clock. And will be continued there every Monday Night all this ensuing Winter.

An advertisement from the 'London Gazette' for May 11th, 1693, is of some interest as indicating one of the earliest occasions when a "book of the words" was provided:—

On Saturday next being the 13th of this Instant, at 8 of the Clock in the Evening, will be sung a new French pastoral, at the Musick Meeting in York Buildings where the words printed will be distributed. It being to be sung but this one time.

In the following year one finds mention of a Purcell concert:—

At the Consort Room in York Buildings on this present Thursday at the usual hour will be perform'd Mr. Purcell's Song, compos'd for St. Cecilia's Day in the year 1692, together with some other compositions of his, both Vocal and Instrumental for the Entertainment of his Highness Prince Lewis of Baden. ['London Gazette', January 25th, 1694.]

At this time the German composer Gottfried Finger, who had settled in London about 1685, was one of the most active concert-givers of the day, his name coming up again and again, as in the following instance:—

In York Buildings on Monday next, the 26th Instant, will be performed a new Consort of Vocal and Instrumental Musick composed by Mr. Finger beginning at the usual hour. ['London Gazette', February 22nd, 1694.]

Again:—

On Monday next, being the 7th Instant, will begin Mr. Finger's Concert, in York Buildings, where will be performed a new Entertainment of Musick composed by the late Mr. *Hen. Purcell*, beginning at 8 of the Clock. ['Post Boy', December 15th, 1696.]

Another place where much music was heard about this period

was Lambeth Wells, one of the advertisements of which throws light incidentally on the performances at York Buildings :—

In the Great Room at *Lambeth Wells* (every *Wednesday* for the ensuing Season) will be performed a Consort of Vocal and Instrumental Musick, consisting of about thirty Instruments and Voices after the Method of the *Musick Meeting* in York Buildings. The Price only excepted, each Person being to pay for coming in but One Shilling. To begin at half an hour after Two and no Person to be admitted after Three. The first Performance was on Wednesday last. ['Post Boy', May 11th, 1697.]

In the following year one finds particulars of a concert given as a separate venture by individual artists and one of the earliest instances of the adoption of the afterwards constantly recurring formula "For the benefit of", which is those days meant, usually, merely that the person named was the giver of the concert :—

In *York Buildings*, On Monday the 10th of this instant *January*, at the request of several Persons of Quality, will be a Concert of Vocal and Instrumental Musick, never performed there before; beginning at the usual hour; for the Benefit of Mr. King and Mr. Banister. ['Flying Post', January 6th, 1698.]

In the following month a concert for the entertainment of Peter the Great during his visit to London was an event of interest :—

Tomorrow about eight in the evening, will be a Performance of new Musick in York Buildings, the usual day being changed for the Entertainment of the Czar of Muskovy. ['Post Boy', February 15th, 1698.]

In May of the same year one finds an early mention of Richard Leveridge, afterwards so famous as singer and song-writer (he wrote 'All in the Downs' and 'The Roast Beef of Old England' among other things) :—

On Saturday next, being the 29th of May, will be performed in York Buildings an Entertainment of Vocal and Instrumental Musick, set by the late Mr. *Hen. Purcell*, and performed by Mr. Pate and Mr. James Bowen, for Mr. Leveridge his benefit. ['Post Boy', May 26th, 1698.]

Another famous performer of the period, William Corbett, the violinist, finds mention in the following year :—

At the Request of several Persons of Quality in York Building, on *Friday* next, the 17th Instant, will be a Consort of new Vocal and Instrumental Musick, for the Benefit of Mr. Corbett, beginning exactly at Eight of the Clock. ['Post Man', March 14th, 1699.]

In January 1703 one encounters for the first time the name of a foreign performer, Gasperini, who afterwards enjoyed much popularity. A month later is an advertisement reminding us that

what might be called variety items were now beginning to be introduced into concert programmes :—

At the Great Musick Room in York Buildings on Friday the 5th of February, will be an Entertainment, in which will be a Consort of Instrumental Musick (never perform'd before) and Variety of New Dancing, both Comick and Serious, by Mr. *Weaver*, Mr. *Essex* and others ; And Singing by a little Girl. Likewise an Entertainment of Vaulting on the Horse. [*Daily Courant*, February 4th, 1703.]

It may be noted further, apropos of programmes of this character, that "entertainments of singing and dancing" were now being given constantly at the theatres in conjunction with the plays and thus provided quite a considerable supply of music. They formed a part of practically every theatrical performance—even those of such plays as 'King Lear' and 'Macbeth' being enlivened in this way !—which doubtless accounts for the comparatively small number of other concerts being given, apparently, at this period.

As to the music performed at the regular concerts precise particulars are not often given, but specific works are occasionally named. Thus from one of Walsh's publishing advertisements about this time one learns that Purcell's "Golden" Sonata had then recently been performed by Banister and Dean at the "Subscription Musick in York Buildings". ('Post Man', March 4th 1704.) This Banister was, of course, not the original performer of that name (who had died in 1679) but his son "John Banister, junr", as he was often described, who was also a fine violinist and a performer in great demand in his day—he died in 1735.

One of the earliest mentions of printed programmes is contained in a note appended to the advertisement of a concert at York Buildings in 1707 :—

Note, the Words of the Songs and other Particulars of the Entertainment will be printed and sold to the Audience. [*Daily Courant*, November 17th, 1707.]

In the beginning of 1708, the advertisement of a concert at York Buildings "for the Benefit of Mr. Thos. Dean, Jun.," brings together the names of two famous musicians :—

For the Benefit of Mr. Thos. Dean, Jun., at the Great Room in York Buildings on Wednesday, the 21st of January, will be performed a Consort of Vocal and Instrumental Musick including a full Piece of the famous Signior Bononcini . . . and a Solo of the famous Archangelo Corelli by Mr. Dean, Sen. [*Daily Courant*, January 19th, 1708.]

From about this time on Hickford's, which had been started, it will be remembered, in 1697, begins to figure more and more

prominently in the announcements, though concerts still continued to be given at York Buildings, but in diminishing numbers, for some twenty years longer.

In 1717 a typical advertisement makes mention of a performer who, as leader of Handel's opera orchestra and as a concert soloist, was much in evidence during many years, viz. Castrucci :—

For the Benefit of Signor Pietro Guaccini,
Servant to His Highness the Duke of Brunswick and
Lunenbergh,

At the Great Room in York Buildings, this present Saturday Evening, the 19th day of December, will be perform'd a Consort of Vocal and Instrumental Musick. Several Solos and Concertos by Signor Castrucci ; a Trumpet Piece by the famous Signor Mantelli ; a Solo on the Hautboy by Mr. Keitch. [*'Daily Post'*, December 19th, 1717.]

In another one, from the *'Daily Courant'* for February 1st 1721, an even better known performer of the period is mentioned in Matthew Dubourg (hero of one of the best known of Handel's jokes—when he had finished an inordinately long and rambling cadenza—"Welcome home, Mr. Dubourg") :—

For the Benefit of Mr. Gordon,

At the Great Room in York Buildings on Monday next, the 6th of February, will be perform'd a Consort of Vocal and Instrumental Musick. The first Violin by Mr. Dubourg, who will likewise perform several new Solos and Sonatos [*sic*].

In 1727 one finds the Villiers Street room referred to as "Mr. Topham's Great Room in York Buildings", which would seem to imply that he had taken it on after Steele, although it is referred to again in the following year as "Sir Richard Steele's Great Room", which is rather curious.

This Mr. (William) Topham, by the way, is not to be confused with his more famous namesake Mr. (Thomas) Topham, the Strong Man, who was astonishing the public during the same period, although it would be a quite pardonable mistake to make, since the latter appeared also at times in the concert room, as may be seen from the following amusing advertisement from *'The London Evening Post'* of June 20th 1734 :—

For the Benefit of Mr. TOPHAM,

At Stationers Hall, on Wednesday the 10th of July next will be

A CONSORT of

Vocal and Instrumental MUSICK.

The following Songs to be perform'd by

Miss CECILIA YOUNG.

Falsa Imagine
Scherza il nochiero

Welcome Mars
Affani del pensier

AND

Tu di pieta mi spogli,
Transporting Charmer,

Ghosts of ev'ry Occupation,
By Mr. TOPHAM.

After the Consort, Mr. Topham (by Desire) is to entertain the Company with the experiments of his surprizing Strength.

Prices 5s. and 2s. 6d.

At the same time this particular announcement is somewhat puzzling, for though the feats of "surprizing Strength" were certainly performed by Mr. Topham the Strong Man—his appearance on this occasion being independently recorded elsewhere—it is a little difficult to believe that he also sang the vocal numbers set down for him. For while it is on record that he did sing at times, "in a voice more terrible than sweet", there is no evidence to suggest that he was capable of singing such numbers as those named, and it is just possible that it may really have been the other Mr. Topham who was responsible for this part of the programme.

The year 1729 brings mention of another eminent violinist in Michael Festing (one of whose nineteenth-century descendants was Bishop of St. Albans), who was heard in Villiers Street on February 21st of that year. But most of the concerts were now being given at Hickford's, so that in 1730 the York Buildings room is not mentioned at all, while in the following year it figures in the advertisements only once. It seems to have been occasionally used, however, for a few years longer, for in 1734 one finds Mr. Corbett appearing here again in a concert quaintly announced as "an Essay of different Kinds of Harmony, intermixed with Pieces on the new Viol d'Venese of 22 Strings" ('London Evening Post', March 28th). But this seems to have been, if not actually the last concert given in the famous old room, at any rate the last of which mention is made in the papers of the day.

It may be mentioned however that in Aaron Hill's 'Miscellanies' (IV, 106) there is 'A Prologue for the third night of *Zara* when first played at the *Great Musick Room* in Villiers Street, York Buildings', in 1735; but of further concerts given there I have found no mention.

The cause of the final supersession of the York Buildings room one can only surmise. Obviously the superior attractions of Hickford's were primarily responsible, though why it should have ceased to function entirely is not so clear, save on the assumption that in the face of the competition of Hickford's it was no longer worth while keeping it going. What is certain is that by 1734, or thereabouts, it had had its day and finally ceased to be.

OTHMAR SCHOECK'S 'MASSIMILLA DONI'

By HANS CORRODI

THE Swiss lyrical and dramatic composer Othmar Schoeck is as yet little known in England. Nevertheless, songs of his and the first violin Sonata have been broadcast; and above all his greatest lyrical work, the song-cycle 'Elegie', was performed under his own direction at a concert of the London Contemporary Music Centre, with Keith Falkner as singer, on February 23rd 1932. His work has made its way more quickly in Germany, which is at once explained by the fact that his music is inextricably bound up with words: its direct inspiration is to be found in the cadences of the German language. The State Opera at Dresden in particular has regarded it as one of its tasks to make the Swiss composer's stage works known by exemplary first performances: in 1927 it produced the musical tragedy of 'Penthesilea' (after Kleist's drama), in 1930 the comic opera of 'Don Ranudo' and the fairy-tale 'Vom Fischer und seiner Frau', and early in March 1937 it brought out his latest opera, "Massimilla Doni" based on Balzac's novel of the same name.

Schoeck's operatic pursuit is not that of a single goal. He is far from being a doctrinarian or dogmatist. He has worked at the development of last century's musical ways and means without attempting to subvert the operatic species as a reformer. Hence the apparent zigzag course of his development. He began with a genuine example of the long-outmoded *Singspiel* by setting Goethe's youthful 'Erwin und Elmire' to music (1916), and he was so enchanted by its glorious poetry that he failed to notice how old-fashioned and homespun its action and dialogue had come to appear. This choice of Schoeck's showed how far he was from the reality of the modern stage: the work was that of a lyrical composer who was capable also of the large sweeps and the passion demanded by the stage, but not that of a musician born to the theatre.

In 'Don Ranudo' (after a comedy by Ludwig Holberg) he next (1919) wrote a delicious musical character-piece, blossoming with melodic profusion and full of true *opera buffa* invention—unfortunately on the basis of a dilettantish adaptation of the Danish

author's play which precluded the work from being effective and successful. 'Venus' (1922, the libretto from Mérimée's well-known novel, 'La Vénus d'Ille') followed as the masterpiece of his melodic style, a modern *bel canto* opera which supports the rise and fall of words with phrases of truly tremendous power of expression; but this work too unhappily suffers from the unstageworthy and undramatic manufacture of its libretto, notwithstanding which it unchained storms of applause at its performances in Zürich (1922 and 1934) and Berne (1934) previously unheard-of, no doubt, in Switzerland, the country of a matter-of-fact and critical public.

Side by side with this *bel canto* opera Schoeck set what is his masterwork from the point of view of harmonic style—'Penthesilea' (1927). By means of a musical "perspective of depth", which is a partly polytonal piling up of sound in several planes, he succeeds in bringing war upon the stage in all its frightfulness, though needless to say musically stylized. For long stretches Schoeck here uses the spoken word over a harmonically daring musical foundation (melodrama, in other words), being almost fanatically intent above all on throwing light upon the poet's words. Indeed he himself once said of this work that it was only a kind of "counterpoint to Kleist's language". In this opera, inspired by the dramatic spirit of Kleist, Schoeck proves himself a musical dramatist of the most penetrating creative force. Yet another aim was pursued by him in the fairy-tale of 'Vom Fischer und seiner Frau' (1930): a musico-dramatic unity, which he achieved by means of the variation form, indicated by the subject of the fisherman and his wife.

Compared with all this, Schoeck's latest stage work, 'Massimilla Doni', is the product of subtle synthesis, and so in a sense the summing-up of his creative work. It combines the noble, coolly shimmering melody of Elmire with the unfettered and glowing expressive energy of the vocal line given to Horace (in 'Venus'), the colour-blends and combinations of harmonic strata of 'Penthesilea' with the chordal suspensions of a melodic polyphony such as he produced in the 'Notturmo' (1933), a song-cycle with string quartet. In outward form—but in that alone—Schoeck here comes nearer than ever to Wagner, of whose symphonic *Leitmotiv* technique he makes use. The motives are grouped mainly round the leading personages in the libretto, characterizing their nature and psychologically analysing their actions. They are as a rule short and pithy themes, but sometimes melodies spun out at length and betraying the born song-writer. But Schoeck is reticent in his use of these motives: only a few of them, which outline the hero, Emilio, and

the singer Tinti, penetrate the whole work and appear more frequently (perhaps twenty to thirty times). Again and again Schoeck, conforming to the words with the greatest sensibility and power of differentiation, weaves new notions into the tonal stream of the Wagnerian concept of his "endless melody".

All the same, Schoeck is spiritually quite free from Wagner to-day, for all that in his youth, as the true heir and successor of Hugo Wolf, he stood near enough to him. The line and colour of his style has become wholly his own. He is an original figure who has found a new way of expressing his inmost thought—not a fashionable beauty. What is interesting is that with the technique of the music-drama he succeeded in writing an *opera*, and in a more literal sense of the term than with 'Venus' a new *bel canto* opera which borrows nothing from the history of that species. Significant as the references are which the orchestra calls up by means of its *Leitmotiv* texture, the voices again and again take control. The melodic potency here shown by the great lyric writer may be regarded as the most significant aspect of the work. What made the work into a *bel canto* opera in the fullest sense of the term was the opportunity, held out to the composer by the appearance of an Italian tenor and a coloratura soprano among the characters, to give free rein to his pleasure in writing florid arias (on a modern harmonic basis, of course) in which notes rise, float and sink like the luminous balls of fireworks.

The subject of the opera, as of Balzac's story, is the old conflict between "sacred and profane love". Emilio, scion of an impoverished Venetian aristocratic house, loves Massimilla, the betrothed (in Balzac the wife) of Duke Cattaneo. Massimilla is on the point of entering into a conventional marriage of no emotional significance whatever. Emilio's love for her is as shy and clumsy as it is passionate. A "mountain of poetry" keeps the two apart. Fate then ironically decrees that Emilio, whom Balzac compares to those angels endowed by the painters with heads and wings only, but not with bodies, should fall into the snares of a Circe. This is the singer Tinti, who seduces the exalted and fanciful young dreamer, not least by the irresistible blandishments of her brilliant singing. The result is a state of depression which brings the lover, in despair over his betrayal, to the verge of suicide. Once again he succumbs to the siren; but he awakens from a dream of pearls strewn on his breast by an angel—the tears of Massimilla who, called to Emilio's aid by his friend Vendramin and taking the courtesan's place, restores him to life and heals his ravaged heart by her love. With Massimilla's prayer, to which an invisible children's choir

sings a cradle song (already heard at the end of the first act), the work closes in ethereal tenderness.

Side by side with this lover's conflict goes another. The tenor Genovese woos Tinti with a passionate obsession which throws him musically as well as emotionally out of his balance. She merely plays coquettishly with his affection, until at last she finds consolation with him for the loss of Emilio. All this time the main action is very amusingly mirrored in the squabbles of two fanatical fighting-cocks—Duke Cattaneo and his friend Capraja, the patron of Genovese. They quarrel over the question of music considered as mind shaped into matter ("tonally moving form", as Hanslick used to say; "wallpaper pattern in sound", as Busoni would jeer) as against music considered as emotional content, as expression ("hysterical whimperings", as the Hanslickians chose to call it derisively).

Balzac wrapped this tale into an atmosphere of piquant worldliness, but in Schoeck's work the heroine radiates as in the chaste moonlight of ideal and unattainable desires. Indeed Schoeck has been not a little addicted to "the sweetest of poets' vices"—that of "inventing images of fair women such as this bitter world has never harboured".

The author of the librettos of 'Don Ranudo' and 'Venus', Armin Rüeger, has shaped this material into four act (six scenes) in constant consultation with the composer. Unfortunately he failed once again to do the fullest justice to the exigencies of the stage. His book is deficient in dramatic feeling and climax. On the other hand his fluent verse at least made it possible for Schoeck to open wide the sluices of his lyrical gifts.

* * *

The *Leitmotiv* technique of the work has been mentioned above. The most important of these motives had better be quoted here in order to give the reader an idea of the style of this opera.⁽¹⁾



⁽¹⁾ Musical quotations by permission of the publishers, Universal Edition, A. G., Vienna, through their Sole Agents, Messrs. Boosey & Hawkes, Ltd., London.

The brief theme 1a is, so to speak, the germ-cell of the whole work ; not only is the prelude developed from it, but it accompanies the heroine throughout in constantly varying modifications and harmonizations. The motive 1b appears less frequently, but always at crucial points. It mirrors the purity of her soul in its tender harmonies. The charm of her personality and the depth of her love are expressed in the following interplay of luxuriant woodwind melodies :



And this chain of motives shows how Schoeck interlocks his themes :



He is a master of transition and combination, a master whose thematic ideas seem to twine themselves spontaneously into "endless melody". 3c and 3e belong to the hero Emilio : the former expresses his impassioned, impetuous nature ; the latter delineates his lover's distress by its harrowing, convulsive melodic line. The coquettishly exultant and quickly subsiding siren's call 3d is the leading motive of the singer Tinti, taken from some of her florid vocal figures.

The larger extract which follows is a fragment from a scene in the second act. It shows how Schoeck uses his themes and at the same time how he makes his music sing:

The musical score is for a scene from a play, featuring vocal parts for Emilio and Tull, and piano accompaniment. The score is in German and includes lyrics. The music is written in a style characteristic of Schoeck, with complex harmonies and a focus on the vocal line.

Emilio
Bei Gott! Das ist Weib ist wahr - er - zig schick! O bis - er mach: zu Lie - be nicht der

Tull
Lie - be dort wie hier? O Mann - mit is hand ich dich in Du fin - den mehr: der Wan - ge

Emilio
Pa - ra - dize! Was fluchst du mich? Du willst es h

Tull
Hil - f - se! Quell - the grau - ge - we -

Emilio
Göt - ter!

Tull
ten, Fürst, wenn ich zu viel ver - hier!

The situation is this: Emilio has for the first time entered the palace of his ancestors, which he has just inherited at the death of his

uncle. He lies down to rest in a richly furnished boudoir, when Duke Cattaneo enters the room with his *protégée*, Tinti, for whom he has rented the palace unknown to Emilio. The Duke has to be content with finding in music the "unison" with the singer of which he boasts. Preluding on his violin and gradually warming up in a series of trills and sterile show passages, he forces Tinti with the mad obstinacy of a fanatic to answer him with her vocal flourishes, until the two, to the old man's ecstatic delight, meet on a high B flat. At the same moment, however, he discovers Emilio, who had been watching the scene with silent consternation and amusement. He is not a little surprised to find the friend of his betrothed in his mistress's room. In a fit of uncontrollable jealousy he heaps abuse on her, whereupon she immediately shows him the door, the young prince having already aroused her unconcealed admiration. She caresses the awkward young dreamer with a perfect shower of vocal fireworks. Aware of her intentions, he endeavours to leave her; but she stands in his way.

This is where our fragment begins. The first seven bars are particularly characteristic of Schoeck's unique and individual harmonic manner. The apparently complex and sometimes bitonal harmony is in reality a C major tonality swinging between tonic and subdominant, but a tonality so clouded by oblique relations, suspensions and transitions as to express the young man's confusion and the lurking tension of the scene. At the thought of Massimilla the motive of her purity and loveliness flits through the orchestral texture. Emilio's theme follows twice with its flaming passion, intersected by one of Tinti's seductive motives. Soaring upward with its siren call, it subsides caressingly and coaxingly, as though an arm were thrown round the ensnared youth's neck. Then, at the bottom of the page, the motive of her love's triumph unfolds itself in a great melodic expansion and with a sensuously euphonious outpouring of sound.

Having continued with a complicated thematic network, the scene culminates in a grandly sonorous C major chord which, at the point where Emilio has fallen at Tinti's feet, tears the orchestral fabric and so, in spite of all this wealth of detail, rounds off the incident with a feeling of tonal stability.

* * *

The original production of 'Massimilla Doni' took place at the State Opera in Dresden on March 2nd 1937, under the direction of Dr. Karl Böhm; the first performance in Switzerland was given at the Municipal Theatre in Zürich on March 13th, conducted by Robert F. Denzler.

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Wagner. *Ämtlicher Führer durch die Richard-Wagner-Festwoche, Detmold 1937.* Herausgegeben im Auftrage der Stadt Detmold von Otto Daube. illus. pp. 91. E. Schnelle: Detmold, 1937. 2 M.

Chamberlain, Houston Stewart: *Mein Weg nach Bayreuth.* Mit Einleitung von Paul Bülow. pp. xiv. 92. Bruckmann: Munich, 1937. 1.80 M.

Waage, Olaf: *Richard Wagner og Mathilde Wesendonk.* En Oversigt. pp. 88. Povl Branner: Copenhagen, 1935. 2.50 Kr.

Weber. Weber, Carl Maria von: *Ausgewählte Schriften.* Herausgegeben von Wilhelm Altmann. pp. 431. Bosse: Regensburg, 1937. 5 M.

Weber, Waldemar: *Wie Gera den Komponisten des "Freischütz" erlebte.* "Zu Carl Maria von Webers 150. Geburtstag. illus. pp. 32. Geraer Zeitung: Gera, 1937. 50 pf. [Studien zu einer Geschichte des Geraer Musik- und Theaterlebens. Folge 1.]

C. B. O.

REVIEWS OF BOOKS

A Plaine and Easie Introduction to Practicall Musicke. By Thomas Morley.
With an Introduction by Edmund H. Fellowes. pp. xiii. 184. 36.
Shakespeare Association Facsimiles No. 14. (Oxford University Press, 1937) 21s.

This is a facsimile, most welcome, of the first edition (1597) of a book which was available, a generation ago, at ten times the price and may be worth anything now. A good many readers have subsisted meanwhile on Randall's reprint (1771) of the first edition, which uses clear type on good paper (but contains misprints and cannot be trusted to give a Greek word even intelligibly) and scores the examples that are arranged to be sung round a table; but that, too, has long been out of print. The publishers of the facsimile, with the laudable intention of making a handy book, have photographed the original down to about three-quarters of its size, with the regrettable result that old eyes cannot read it. The best way of making out what Morley actually says is to have both editions (and some music paper, to score his examples).

That is necessary even though they are in score already, because the printing is not in plumb, like ours, and it takes longer to puzzle out the successive harmonic moments than to make a fair copy of the whole, translating, incidentally, the mezzo and baritone clefs. And the examples are worth it. One does not often come across such good teaching: a series of nuts of graduated toughness for the pupil to try his teeth upon, his effort, comment on its merits and defects, and then the master's "better waie". There is a fine instance on pages 157-162. The pupil, Devout-learner, has been joined in the third book by his badly taught brother, Much-learner; they have picked friendly holes in each other's various attempts, and now they are to try their hands upon "maintaining a point" (writing a *stretto*) in four parts. After the brothers have criticized each other and the "Maister" has pointed gently to the carriage-way between alto and tenor down which a coach and four might be driven, the consecutive fifths and octaves, the standing semi-breves that ought to be "broken", the "smiting an unison in the face", and so on, there follows his own graciously simple way which Much-learner describes truly as "a well-garnished garden of most sweet flowers"—a hyperbole which he himself puts aside with "it is a most common point (subject), and no more than commonly handled".

The purpose of the book is to teach counterpoint, which it calls "descant"; and by that it means, primarily, extemporized counterpoint sung while the singer has before him only the plainsong (the *canto fermo*). (The word "counterpoint" is reserved for the note-against-note species.) Descant is, then, the art of "seeing" with the musical sense what will "go" against the *canto fermo*, and this musical sense is called "sight". To say that a man "has a verie good sight (speciallie for treble descant) but a very bad utterance" is to say that he is a very good musician

(especially in finding a counterpoint that will go *above* the *canto fermo*) but has a very poor voice. "Sight" had started life a century or two before as the skill of singing a third above the plainsong, or a third below it; here in Morley we see the extended use of the word. What is interesting to us is that there is no reference to an instrument: "I have made these in two parts," he says, "of purpose, that when you have anie friend to sing with you, you may practise together, which wil sooner make you perfect then if you should studie neuer so much by your selfe."

The book is full of quaint charm. "Yours came of ignorance; his [Alphonso Ferrabosco's] of Jolitie."

"Such lips, such lettus; such authoritie, such imitation."

"It sheweth some sight and some maistry."

"A driving waie" (syncopation).

"*Fabricando fabri finis.*"

"Artificiall composition" (artistic structure).

"Principal and replie" (subject and answer).

A melody "per arsin et thesin" (inverted).

"God knows the least part of that which we know not, is more then al we know."

We lay it down saying—with Devout-learner—"Much would haue more."

A. H. F. S.

A History of Music in Pictures. Edited by Georg Kinsky. pp. 363. First cheap edition. (Dent, London, 1937) 12s. 6d.

The first English edition of this book was issued in 1930 at a rather forbidding price, which has now been drastically reduced. The publishers have done well in making this attempt to popularize it, more especially as it contains material disproportionately valuable even to its original cost. Its 15,000 reproductions of portraits, pictures of musical instruments, musical autographs, title-pages of early editions, stage settings of operas, and so on, cannot fail to help the student of musical history to a much clearer notion that the music of all ages was a living art, not a mere collection of facts, than the printed word alone could possibly do. For those who are without any previous knowledge this book may be little more than a capital entertainment for an idle hour; but as a supplement to such knowledge, however casual, it cannot fail to be astonishingly illuminating in all sorts of ways.

Dr. Kinsky, who has had the valuable assistance of several other experts, would no doubt be the last to claim that this fascinating picture-book is quite complete, and it would be as foolish to expect that as to accept it uncritically. At the same time one recognizes the enormous difficulties with which he and his colleagues have had to contend. He explains in his preface that a vast amount of iconographical material had to be sifted until the present residue remained; what he might have said also, in justice to himself and his associates, is that it was sometimes all but insuperably difficult to fill the book adequately and proportionately. A pictorial history is an undertaking of extraordinary magnitude even where the required material exists. What if it does not completely exist? It will be noticed that here and there an important composer is represented by a specimen of manuscript or printed music or by a title-page of one of his works, and in many cases there is no doubt

that this was done in default of a portrait. His name had to be brought in if the history was not to proceed by leaps and bounds. However, the subterfuge is generally satisfactory, for the highly ornate and often very beautiful title-pages of old music, to say nothing of the music itself, can convey the spirit of an artistic period most vividly. The Florentine *camerata*, for instance, is quite well represented by the frontispieces of the operas 'Dafne' and 'Euridice' on which the name of the poet, Rinuccini, figures at least as largely as those of the composers, Caccini, Corsi and Peri, for this duly throws some light on the fact that the beginnings of opera were not so much due to musical as to literary preoccupations.

That there are omissions in this book is not surprising: the wonder is that they are so rare. Again and again one is baffled in their pursuit by the discovery that the pictorial reference one suspects to be absent is merely hidden away by one of those inevitable freaks of chronology for which it would, for many reasons, not be difficult to account on the author's behalf and which the very useful indices do much to remove. And if one points out a few of the more obvious gaps, it is not from any desire to carp, but rather in order to make the book still more useful by asking those who are going to peruse it to make their own additions mentally as they turn over its pages. They should certainly do so when they come to the great fifteenth-century polyphonic school of the Netherlands, from which the very important figure of Okeghem has been omitted, one does not know whether from necessity or through an oversight. The group of early Tudor composers, worthily represented only by William Cornyshe, might well have been strengthened by the inclusion of Fayrfax and Taverner, to say nothing of one or two others far more important as musicians than Henry VIII, who makes his presence felt.

On p. 82 Gallus (Handl) is called "the leading composer of Catholic church music in the sixteenth century". What is meant is, of course, "the leading German composer", and the explanation of an otherwise unaccountable statement is no doubt that the page-heading "German Composers" was thought sufficient to imply this qualification. Still, the description remains misleading enough to justify a caution to those who go through the book hastily.

Elsewhere Germany is often by no means given unduly preferential treatment. A notable omission is that of Pachelbel among the important precursors of Bach, and a more serious one that of any reference to the Mannheim group of early symphonists as a school. A page might well have been devoted to this phase, grouping together Stamitz, Cannabich, F. X. Richter, Filtz, Holzbauer and Toeschi, the last three of whom are not in the book at all. Individually these composers may not be of much importance; as a group and an influence they could hardly be over-estimated.

This book is so good that one cannot help wishing it were perfect, however unreasonable that may be; and whatever strictures one may subject it to can only be made in a constructive spirit. They have saved space, too, for to enumerate the virtues of Dr. Kinsky's admirable, original and wonderfully suggestive history would have meant filling a dozen pages the size of those of his large and handsomely presented volume, which at its new price will make an inexhaustibly rich yet inexpensive present for all lovers of music.

E. B.

A Short Account of Modern Music and Musicians. By W. McNaught. pp. vii, 211. (Novello, London, 1937) Paper covers, 5s. ; cloth, 7s. 6d.

Baedeker's indispensable volumes are commonly supposed to have been written by *bona fide* and representative travellers and edited by a man of extreme common sense. The book before us is, in like manner, a summary of what critical opinion, judicial and judicious, has found to say of twentieth-century music, edited by a man who is too clear-headed to suppose that such opinion can have permanent value and too wise to suppose that its collection and discussion should therefore not be attempted. Neither the first personal pronoun nor any of the substitutes for it occur in the book ; yet the editor's study is seen to be by no means a mere clearing-house for cheques drawn by all and sundry, but rather an office whose acceptance of them is some guarantee of the solvency of the drawers. The invidiousness of preference and the odium of dislike having been thus neatly shelved, the path is open to a plain statement of facts, dates and characteristics, with such reflections as they may suggest ; and in that lies the value of this indispensable book.

The English reader will be gratified at finding that the first twenty out of the eighty thousand words are devoted to his compatriots. The advanced musician will test the quality of the book by its account of Sibelius, Busoni and Stravinsky, and by a concluding chapter on "Modernism", and will not be disappointed. The general music-lover will be able to rely on an index of some three hundred names as a guide to those in whom he may be specially interested.

A. H. F. S.

Chronology of Music Composers. Compiled by Joseph Detheridge. Vol. I : 820-1810. pp. 143. Vol. II : 1810-1937. pp. 168. (Published by the Author, 26 Bell End, Rowley Regis, Birmingham, 1936-7) 10s. 6d. each vol.

However imperfect in detail, this work as a whole is exceedingly useful, not only for the quick discovery of anniversaries of composers' birth-years, but in many other ways not immediately suspected. The historian will find this calendar full of suggestions the value of which is not a little enhanced by the historical map of Europe and the time-chart of the most important composers, added as frontispieces to the first and second volumes respectively. It is a pity that Mr. Detheridge could not find some means of indicating the composers' deaths also by chronological entries, for this would have almost doubled the utility of his compilation. True, it would have taken more space and thus meant greater expense ; but he could probably still have issued the publication at his very reasonable price by denying himself the luxury of illustrations. The portraits he has selected are quite superfluous to a reference book of this kind, especially as he has been singularly unlucky in finding in almost every case about the worst likeness it is possible to discover.

The brief descriptive entries generally summarize the composers' careers well enough, though omissions in one place are sometimes unsatisfactorily balanced by superfluities in another. Extravagances and inaccuracies have crept in here and there : thus Beethoven is called "The King of the Golden Age" and described as "the greatest innovator since J. S. Bach", who was almost everything except that. But such small

aberrations are excusable, and they are neither too frequent nor too flagrant to spoil the admirable result of the compiler's labour.

One thing Mr. Detheridge would have done well not to attempt is his classification of composers according to degrees of eminence by means of different sizes of type. This is far more often misleading than useful, and certainly much too arbitrary. The scholar does not live who could give marks to every composer of every period and be sure of having assigned each man his rightful place. No wonder the choice of type in the early centuries appears erratic. There is no telling on what principle Mr. Detheridge assigns smaller type to Philippe de Vitry than to Guillaume de Machaut (wrongly spelt) or larger type to Okegham (*sic*) than to Dunstable or Dufay. But he keeps up this typographical exercise in prejudice to the end, and even in modern times we find some curious exaltations and degradations. Bizet and Moussorgsky appear smaller than Max Bruch, Béla Bartók larger than Ernest Bloch, who is put on a level with Karg-Elert, John Foulds, Domenico Alaleona and Charles Wakefield Cadman, while Coleridge-Taylor overshadows Sibelius and completely eclipses Manuel de Falla. To do justice to Mr. Detheridge, his time-chart corrects these vagaries to some extent, and in his preface to vol. I he states that "no personal opinion or criticism is expressed"; but that seems only one more reason why this individious use of type would have been better avoided.

Enough has been said to justify the initial assertion that this work is not perfect in every detail. One must conclude by insisting on its considerable value, which should be anything but depreciated by the critical suggestion that missing composers like Medtner, Florent Schmitt and Shostakovich should be added by the author as soon as he has the opportunity. It is for this purpose, not for the sake of finding fault, that such observations are made, for the work should find sufficient favour as it now stands to be reissued before long in an improved second edition.

E. B.

Counterpoint and Harmony. By Edward C. Bairstow. pp. 398. (Macmillan, London: Stainer & Bell, London, 1937) 21s.

Practice in Modern Harmony. By A. F. Barnes. pp. 40. (Oxford University Press, 1937) 2s. 6d.

In a sense these two books are complementary, for the aim of Dr. Barnes is to extend the student's vocabulary beyond that given in the usual textbook, while Sir Edward Bairstow's book is, in essence, an exhaustive analysis of classical procedures. From their respective points of view, each book is an excellent guide, but surely the time is now ripe for a thorough overhauling of such methods of teaching the bases of composition. Sir Edward, in his introduction, says: "In these days it is vital that young musicians should know what their forefathers did and how they did it. They can then see the logical development of all that is good in modern music and reject the ugly, dull stuff that is put forth by composers whose music contradicts the sound principles of all the great masters" (my italics). The fallacy here is that the so-called "sound principles" in music are supposed to be defined by crystallizing rules out of the procedures of past composers. Presented thus to the student, they become dead formulas. Cases in point are the deductions made by

Dr. Barnes from modern practice, the effect of which will be, not only to give to the student a totally false idea of the music of his greatest contemporaries, but to create a new academicism more dangerous than the old. What is needed is a book that will show, *without deducing any rules*, how each of the great composers, past and present, moulded the plastic material of sound: one that will, moreover, not divide music into modern, classical, &c., but treat it as a living creative process. Such a textbook might do something to stem the present-day spate of third-rate note-spinning that passes for music, for it would not lay down procedures that any tiro could follow, but show how beauty has been created by imaginative treatment of the material, stressing the unwritten injunction "Go thou and do likewise". Toward this, the practice in the new textbooks of giving copious and fairly full musical quotations is a good beginning, but emancipation cannot commence until species counterpoint, given a prominent place in Sir Edward's book, is thrown over as useless academic lumber.

E. R.

Beloved Friend: the Story of Tchaikovsky and Nadezhda von Meck. By Catherine Drinker Bowen and Barbara von Meck. pp. 528. (Hutchinson, London, 1937) 10s. 6d.

In 1934 the Russian official publishing house "Academia" published the first volume of Tchaikovsky's correspondence with his patroness, Nadezhda von Meck, containing the 276 letters exchanged during 1876-78. The book was admirably edited by V. A. Zhdanov and N. T. Zhegin, with full annotations including numerous unpublished excerpts from the composer's letters to his brothers and other correspondents. In 1935 appeared a second volume covering the period 1879-81. Finally, in 1936, was published a third stout volume of nearly 700 pages, including all the letters of 1882-90. These three volumes brought to light much fresh information about Tchaikovsky's tragic marriage, confirmed the long suspected fact that he was a homosexual, and incidentally told us much more than had hitherto been known about Mme von Meck's connection with the young Debussy. They form, therefore, a valuable—indeed indispensable—source for every future biographer of Tchaikovsky.

Modest Tchaikovsky, in his big standard life of his brother, had drawn liberally on Tchaikovsky's side of the correspondence (particularly on the letters most interesting from the musical point of view), but he was naturally obliged to use his editorial pruning-knife very freely for reasons both of space and of fraternal discretion; moreover he gave none of the wealthy, eccentric widow's letters. The "Academia" publication of the full text of both sides of the correspondence was, therefore, of the greatest interest to students of Tchaikovsky.

At the same time, these three stout volumes contain much that would be without interest to the general reader even in Russia. It would certainly have been wasted labour to set about a complete translation into any western language, and to that extent the conception of the book reviewed here is sensible and praiseworthy: selections are made from the letters and the whole is strung together on a thread of narrative. But there my praise must end. The conception is good, the execution nearly as unsatisfactory as it possibly could be.

To begin with, only the first two volumes of the correspondence are drawn upon. Of the nearly five hundred letters exchanged during the last nine years of this strange friendship, the authors know only those that Modest gave to the world nearly forty years ago, and this period is summarily dismissed in the last fifty-four pages of their book. Their ignorance has not, however, prevented the authors from pretending that they know the contents of the letter in which Nadezhda von Meck announced to Tchaikovsky that she was terminating his allowance, even know the tone in which it was written. If they had waited for the third Russian volume, they would have learned that this final letter is still undiscovered; probably it never will be discovered. (But these flights of imagination are only to be expected in a book that opens with eleven pages of romantic fiction about a fancied visit paid to Mme von Meck by Nicholas Rubinstein.)

The translation has been made in a way that was bound to be more or less unsatisfactory. According to the American collaborator's preface "Barbara von Meck [widow of one of Nadezhda's grandsons], whose knowledge of English is limited, made literal translations of the letters and gave them to me for arrangement and presentation . . . It became immediately obvious that no further effort of translation could endow these letters with a literary quality they never possessed. Profuse and repetitious as they were, the extremely interesting content had to be dug for, spaded from a mass of detail, of exclamation and nervous ecstasy which, when it reached its fifth consecutive epistolary page, lost for history the emphasis it may have contained for its writers". She has, therefore, made selection from the letters—and embedded the excerpts in a mass of exclamation and ecstasy of her own, expressed in prose that is not so much ultra-romantic as simply emetic (e.g. "Roar, tympani (*sic*), big bass fiddles! Shout, brasses! This is not music of the soul, ethereal, other-worldly. This is not Palestrina, it is not Mozart, gay, urbane, precise", &c., &c.).

The translation, first out of Russian by one lady "whose knowledge of English is limited", and then into American by another obviously without Russian, has produced the results that might have been expected. Between them the translators have confused "publisher" with "editor" (p. 85), contrapuntal "parts" with "voice parts" (p. 272), expanded Tchaikovsky's simple statement, "This fact absolutely nonplussed me" (*i.e.* his wife's complete ignorance of his music) into, "It was this above all else that made me feel our life had run into a blind alley and could progress no further" (p. 157), and performed sundry other feats of the same nature. Rimsky-Korsakov's 'Snow Maiden' is referred to as a ballet (p. 59); Alyabiev appears throughout as Alizbieff, Dargomizhsky as Dargomisky, Viardot as Viardo; most ridiculous of all, Gounod is turned into 'Juno'—an unknown composition by Berlioz (p. 269)! Tchaikovsky has a little bother with German spelling and produces *Wallkährenritt*; his translators improve on this and make it *Walkührenritt*. But a writer who can talk about "the staccato B flat minor Concerto" is capable of anything. Particularly curious is Mrs. Bowen's idea that western Europe in the last century regarded Russians as "savage Tartars" (p. 94); on p. 21, too, she writes, "Savages, these Russians, dressed in

bearskins, eaters of tallow candles—so the word went round in Paris, Vienna, Berlin ”.

‘Beloved Friend’ has its uses. It tells the truth very frankly about Tchaikovsky’s unhappy physical nature and gives the fullest account of his marriage that has yet appeared in English. But for the serious student in need of accurate facts it is a dangerous collection of pitfalls. And, as the American collaborator characteristically says of Tchaikovsky’s violin Concerto, it will be “a thorn in the side of those intellectuals who shudder at the rich deep yellow of Tchaikovsky’s most Slavic self”.

G. A.

The Musical Practices of the /?Auni and/=Khomani Bushmen. By Percival R. Kirby. pp. 58. (Reprinted from ‘Bantu Studies’, Vol. X. No. 4. December 1936.)

It is indeed fortunate that the Chair of Music in the University of the Witwatersrand is occupied by a Professor who is not only abreast of the most modern developments of his art but is also keenly interested in historical research amongst the primitive tribes which form so large a proportion of the population of South Africa. Dr. Kirby has already provided us with some of the remarkable results of his inquiries and in this latest instalment has increased our indebtedness; for, under the rapid progress of intercommunication with more civilized races, the vestiges of man’s earlier efforts are disappearing.

From an assembly of Bushmen, gathered together on the southern border of the Kalahari Desert, he was able to obtain with the help of dictaphone, pitchpipe and metronome some important conclusions. Two of them are of particular interest; for, in the first place, we here find additional and original enlightenment on the formation of the musical scale.

It has often been suggested that the scale was derived from some early form of musical instrument rather than from any mathematical computation or measurement. Now the popular and primitive instrument of these Bushmen is the /*khou*, the hunting-bow used as a musical bow. Like the rest of its kind, it produces from its single string the usual series of harmonic notes, any one of which can be reinforced by the action of the mouth of the performer as a variable resonator. On recording the vocal music of these tribes, Dr. Kirby found that the scale of the oldest native songs consisted entirely of sounds derived from the harmonics of their musical bow. This provides an interesting confirmation of the theory that the ancient Central Asiatic scale (diatonic with a sharp fourth) was also derived from the harmonic series, namely that of the three-holed vertical flute. Moreover he surmises that in their frequent use of the ninth partial, transposed an octave lower, and their insistence on the (flat) seventh partial, we can trace the origin of the earliest pentatonic scale.

The second point here emphasized is the polyphonic character of their songs. The vibrating string of the /*khou* had already accustomed them to the drone or tonic in connection with the upper partials. But in their vocal music this is expanded into a rhythmic “tone-pattern” with a free descant above, the latter sung by a soloist using elaborate “yodelling”. The whole effect the author describes as “contrapuntal”

and, with a number of voices imitating the "tone-pattern" in canon, most complex to European ears.

At his request some of the girls rendered "white man's music"; they then laid aside their own scale system and employed a simple form of European harmony; they also imitated the sounds and actions of the European dance band with its violins and guitars. The Professor obtained joyous reactions to his gramophone renderings of modern dance music in duple time, but the triple-time valse record mystified them and called a halt. The whole pamphlet, with its numerous musical examples and photographic illustrations, is a notable addition to the series of these 'Bantu Studies'.

F. W. G.

Wolfgang Amadeo Mozart : sa vie musicale et son œuvre de l'enfance à la pleine maturité. By G. de Saint-Foix. Vol. III : *Le Grand Voyage ; l'Installation à Vienne.* pp. 424. (Desclée de Brouwer, Paris & Bruges, 1936.)

M. de Saint-Foix here continues single-handed the elaborate study of Mozart's musical development upon which he embarked some twenty-five years ago in collaboration with the late Teodor de Wyzewa. The second of the two volumes then published carried the story down to the autumn of 1777, when Mozart, released from the archbishop's service, was preparing to seek his fortunes abroad. The present volume deals with his ill-fated journey to Paris by way of Munich, Augsburg and Mannheim (1777-1778), his reluctant return to Salzburg, his short visit to Munich for the production of 'Idomeneo' (1781), his journey to Vienna and the final breach with the archbishop that resulted from it, and lastly with the first three years of his life as an independent musician in the Austrian capital (1781-1783). The story of these critical years is not, of course, recounted in detail. As in the preceding volumes the biographical element is cut down to a minimum: Mozart the composer is the theme of the book, not Mozart the man. But it is M. de Saint-Foix's great achievement to have made of his hero's musical adventures a narrative scarcely less enthralling than the tragic record of his life.

Among the fifty-odd works which may be assigned to these seven years are some of Mozart's finest, or at any rate most popular, compositions. The list includes: the Paris Symphony, the Concerto for two pianos, the Coronation Mass, the 'Sinfonia concertante' for violin and viola, 'Idomeneo', the Serenade for thirteen wind instruments, the Sonata for two pianos, the wind Serenade in C minor, 'Die Entführung', the Haffner Symphony, the Quartets in G, D and E flat from the Haydn set, the C minor Mass, the Linz Symphony, the Fugue for two pianos—to say nothing of a number of piano concertos and several of the best-known sonatas for piano solo or for piano and violin.

On all of these works, and still more noticeably on their less familiar companions—for he is always at his best as a champion of the neglected—M. de Saint-Foix sheds much new light. He has not always new facts to bring forward, though he will be found to supplement both Abert and Einstein in many particulars, but he can generally offer a new view of the old. As an example we may quote the very suggestive pages which he devotes to 'Idomeneo' and the C minor Mass. Certainly, whatever may be thought of M. de Saint-Foix's central thesis of Mozart as the

most susceptible and adaptable of all composers, and however much one may quarrel with this or that feature of his chronological arrangement, he remains unrivalled as an analyst and expositor. He is still perhaps too apt to award an α to compositions which most critics would not think worth more than a β (see e.g. his discussion of the piano Concerto K.415), but he always gives the grounds of his admiration, and it is not his fault if others do not agree with him. Occasionally there are signs that the criticism of the last few years has made him a little uncertain of his ground: tentative suggestions now take the place of positive assertions, and he no longer seems so eager to find specific models for every new turn in Mozart's style. It is significant, for example, that he should now think that the so-called "Haydn" quartets probably owe nothing even to Haydn.

Simultaneously with the appearance of this volume, the publishers who have now taken over the work have reissued the original two volumes, which had long been out of print, in a uniform style and with a number of corrections and additions. In the hope of contributing towards a future revision of the present volume we venture to make a few comments on points of detail.

p. 23 *sqq.* The suggestion that Mozart added "conclusions romantiques" to his Paris sonatas (K.330-322) when he published them with Artaria in 1784 is pure conjecture and should not be stated as a fact.

p. 38. M. de Saint-Foix builds far too confidently upon Abert's very doubtful identification of the violin sonatas by Schuster which Mozart is thought to have taken as his model for K.301-306.

p. 71. What is the authority for ascribing the theme ('Je suis Lindor') of the Variations K.354 to Dezède?

p. 92. K.331, note on the MS. It was only the end of the rondo of this Sonata that was formerly with André.

p. 98. The Prelude for piano in C (K.395). M. de Saint-Foix thinks that this was the Prelude mentioned in Mozart's letter of July 20th 1778. He quotes from the letter, but omits the very passage which shows that this cannot possibly be the work there referred to.

p. 258. For "Mlle. Auernbrugger" read "Mlle. Auernhammer".

p. 271. Violin Sonata in F (K.377). It is many years since the autograph of this Sonata was at Liverpool.

p. 283. For 'Bulletin de la Société Hollandaise de Musicologie' read 'Bulletin de la Société "Union Musicologique"'.

p. 291. Aria for soprano, 'Nehmt meinen Dank'. Saint-Foix speculates as to the identity of the singer for whom this was intended. The traditional view that it was written for Aloysia Lange should at least have been mentioned.

p. 305. There is nothing strange about Osmin's apostrophe 'O Engländer! Seid ihr nicht Thoren!', if it is remembered that Blondine was supposed to be an English maid.

p. 337. Piano Fantasia in C minor (K.396). Saint-Foix refuses to believe that the Abbé Stadler had a hand in this. But Stadler's MS. was sold at the Heyer sale on September 29th 1927.

p. 375. The date of the birth of Mozart's first child, mentioned in connection with the Quartet in D minor, should be June 17th 1783.

We notice that M. de Saint-Foix has not thought it necessary to provide an index. Is this a sign that we shall not have long to wait for the concluding volume or volumes?

C. B. O.

Les Sonates pour piano de Beethoven (1782-1823). By J.-G. Prod'homme. pp. 293. (Delagrave, Paris, 1937.)

M. Prod'homme's book 'La jeunesse de Beethoven' was so delightful that it secured for him the good will of readers toward anything he might undertake in future. A further volume upon the symphonies won encomiums from M. Barthou and a request for a book on the piano sonatas. This has now been written. Its object, defined by the author, is to trace the genesis and history of each sonata from the moment when the first sketches were noted by Beethoven up to the time when the finished work was given to the public, and to follow its after-career in the world.

Where history is concerned M. Prod'homme is in his element. His encyclopedic knowledge packs his pages, overflows into a multiplicity of footnotes, and envelops the book in an aura of authorities and references that would have been asphyxiating with a less lucid writer, but which with him is not unduly oppressive. He has placed students in his debt by printing quantities of Beethoven's sketches; and his lists of the principal editions of Beethoven's sonatas, and of the sonatas themselves, graded in order of difficulty by Marx, Damm, Volbach and Casella, are useful. But one must enter a squeak of protest at the omission of Sir Donald Tovey's book from the list of works upon Beethoven's sonatas, and the absence of an index is troublesome.

Homage duly paid to history, Prod'homme has not forgotten the claims of fancy. Widely read, he has laid under contribution the views of other men to form an anthology of criticism. Perhaps the gem of the collection comes from Rubinstein, whose panegyric upon Op. 111 culminates in the word "vegetarian", apropos the Arietta.

Yet in spite of all Prod'homme's charm and learning, the book leaves a sense of disappointment. There is so much about the surroundings, so little to show the sonatas themselves as the living cause. What an epic it would have been to trace Beethoven's genius progressively manifesting itself through the form of which he was the supreme master, from the childish sonatas of 1782 up to the lonely heights of Op. 111. Instead we are given notes of the guide-book type—and not infallible at that! The Sonata in C major, Op. 2, is stated to be in C minor (page 34), while the first movement of Op. 111, which really is in C minor, is said to have its coda in F minor and F major and to end upon the chord of C major as the dominant of F. Actually the coda is a glorious and extended plagal cadence in the key of C, wherein Beethoven avails himself of the variable nature of the submediant in the minor scale to begin his emergence from the darkness of C minor by implying C major first as the dominant of F, then by coming to rest upon it as the closing tonic chord—the *tierce de Picardie* of the old polyphonic composers—and finally by entering into light upon it as the established key of the new movement, the divine Arietta. The passage is of profound subtlety because it is the pivot on which Beethoven adjusted the balance of the two great movements constituting the Sonata.

The fact is, sonata form itself must be understood before Beethoven's use of it can be comprehended. Prod'homme's chapter upon 'The Sonata before Beethoven' presents the externals, not the vital forces that shape the form. Musicology alone does not reach the mind of a Beethoven. For such a purpose it is about as useful as an umbrella for climbing the Matterhorn.

M. M. S.

Catalogue des livres de musique (manuscrits et imprimés) de la Bibliothèque de l'Arsenal à Paris. By L. de la Laurencie and A. Gastoué. pp. 184. (Droz, Paris, 1936.)

Katalog der Musikbibliothek Paul Hirsch, Frankfurt am Main. Edited by Kathi Meyer and Paul Hirsch. Vol. III: *Instrumental und Vokalmusik bis etwa 1830.* (Privately printed, Frankfurt, 1936; obtainable from Otto Haas, 49a Belsize Park Gardens, London, N.W. 3.)

The recent removal of the valuable music library of Mr. Paul Hirsch from Frankfurt to Cambridge, where it is now placed on loan in the new University Library, gives a special interest to the publication of the third volume of the magnificent catalogue of his collection which Mr. Hirsch has prepared in collaboration with Dr. Kathi Meyer. The two preceding volumes, published in 1928 and 1930, were devoted respectively to works on the theory of music published before 1800 and to operas in score. The present volume covers the instrumental and vocal music up to about 1830 (though we note, and welcome, the inclusion of Wagner's setting of 'Die beiden Grenadiere', published in 1843), with the exception of the early editions of Mozart and the first editions of Beethoven and Schubert, which are reserved for the fourth and concluding volume. It embraces nearly 1,200 items, and among the many rarities described we may single out for special mention a Salzburg missal of the twelfth century (one of the few manuscripts included); a number of liturgical incunables, including the 'Missale Wormatiense', published by Wensler at Basle about 1488; several sixteenth and seventeenth century tablatures; complete part-books of madrigals by Marenzio, Philip de Monte, Monteverdi, Wilbye and others; and finally, to proceed no further down the centuries, a remarkable collection of Bach first editions, including a set of all four parts of the 'Clavier-Übung' and one of the only three recorded copies of the 'Ratswahl-Cantata', published at Mülhausen in 1708. The full descriptions which are given of these, and indeed of all the works included, whether rare or not, give the catalogue a bibliographical importance over and above its value as an inventory of the contents of a particular library. Students of the history of music-printing will be especially grateful for the numerous and well-chosen illustrations and for the special index of early examples of lithographic music-printing, in which the library is particularly rich.

Compared with Mr. Hirsch's library, which reflects so strongly the tastes of an individual collector, the music-collections of the Arsenal at Paris are a haphazard assemblage of material accumulated from a number of sources, incorporating as they do the original collection of the Marquis de Paulmy, who established his library in the Arsenal in 1757, the accessions added by the Count d'Artois, who purchased it in 1785, and the contents of a large number of ecclesiastical libraries which were seized at the time of the Revolution. The library is especially rich

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Das Portativ : ein Beitrag zur Geschichte der Kleinorgel. By Hans Hickmann. pp. 260. (Bärenreiter-Verlag, Cassel, 1936.)

We welcome this monograph on the portative organ as a unique contribution to the history of the construction and development of the charming little instrument which gained high popularity in the later Middle Ages and provided for their artists and illuminators many delightful subjects. The work is admirably conceived and arranged, and its exhaustive character renders it an important source of information on medieval organs in general.

The author deals with the history of the instrument in Italy, France, the Netherlands, Spain, Germany and England from the twelfth to the eighteenth centuries, when it met its final eclipse by the advent of the free reed in the nineteenth century. Genuine specimens are now exceedingly rare, and those only of late date; but the fifty photographic representations here given from miniatures, sculptures and paintings provide a wealth of illustration.

The construction of the portative is discussed, its ranks of pipes, their pitch and tone, the keyboard, wind chest and bellows. On this last point we may note that, whilst as a general rule there was only a single bellows, there are instances of double bellows to provide a more constant wind supply; and the author does well to remind us that—as shown in the Henri Arnaut MS. of the fifteenth century—provision was actually made in this small instrument for an air reservoir (*Magazinbalg*) to ensure a continuous supply during the momentary raising of the single bellows. This improvement did not appear in the positive and larger organs till at least two centuries later, although something of the kind was attempted by the use and multiplicity of smiths' bellows.

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the left hand instead of by the shoulderstrap. In such a case the little organ is voiceless, the rapt admiration of the player notwithstanding.

If the portative was of the later and larger model it was often called a *Tischorgel* and was placed on a table or stand during performance while an assistant dealt with the bellows; in this way it approached more nearly to the stationary character of the positive organ.

A very interesting chapter deals with the portative in the instrumentation of various periods both as a solo instrument and in combination with lute, harp and other instruments. The English expression "A pair of portatives" is also reviewed and a very full bibliography on the general subject of organs is appended.

There is one little remark we would make in conclusion. The first illustration given by Dr. Hickmann is said (after Kinsky) to date from the twelfth century and is apparently the earliest he has found. The date is incorrect: for the manuscript from which the illustration is taken (British Museum, Add. MSS. 17333) was illuminated in France in the early fourteenth century; both the school and period are well ascertained. However, although the instrument is not mentioned by its proper name, many instances occur in the writings of the twelfth century to show that it was in use at that earliest period; for in them the "orgen" is associated with dancing together with harp, viol and lyre, a rôle which the portative frequently played in the following century.

F. W. G.

Dietrich Buxtehude: sein Leben und Werke. By Bruno Grusnick. pp. 16. (Bärenreiter-Verlag, Cassel, 1937.)

This admirably lucid account (reprinted from 'Musik und Kirche', 1935, Nos. 1 and 2) of Buxtehude's life and work is drawn from the standard works on the subject by Pirro, S. A. E. Hagen (in Danish) and Wilhelm Stahl (Cassel, 1937). No new facts are revealed, yet all the essential information is here concerning the Protestant "baroque" music of Buxtehude's predecessors, his connections with Schütz and Bach, and the wide influence of his organ works. What is said about the "Abendmusiken", the semi-secular performances of music at the Marienkirche of Lübeck which Buxtehude made famous and which continued to be given at this church until the nineteenth century, differs from the account in Grove, which states that Buxtehude was the originator of these performances. Elsewhere Grove says that the originator was Buxtehude's predecessor at the Marienkirche, Franz Tunder. Herr Grusnick follows Pirro in maintaining that the institution had probably a very remote origin connected with the medieval religious dramas. There is little evidence, however, that Buxtehude continued in this tradition, since the greater part of his music written for these occasions has been irretrievably lost. A complete list of Buxtehude's works in modern publications is appended to this essay.

E. L.

Neues Beethoven-Jahrbuch. Edited by Adolf Sandberger. Year VII. (Litolf, Brunswick, 1937.)

The contents of this volume is as follows: Adolf Sandberger, 'Zu den unbekannten Sinfonien von Josef Haydn'. A. M. Pols, 'Beethovens flämische Abstammung'. S. Ley: 'Zu Beethovens Geburtstag'.

L. Schiedermaier, 'Ein unbekannter Opernentwurf für Beethoven'.
 W. Broel, 'Die Durchführungsgestaltung in Beethovens Sonatensätzen'.
 P. Mies, 'Stilkundliche Bemerkungen zu Beethovenschen Werken'.
 W. Hess, 'Welche Werke Beethovens fehlen in der Breitkopf & Härtel-schen Gesamtausgabe?' F. Munter, 'Hans von Bülow und Beethoven'.
 M. Unger, 'Die Beethoven-Handschriften der Familie W. in Wien'.
 A. Sandberger, 'Bücherschau'. P. Losch, 'Beethoven-Literatur 1933-6'.

The reviewer has gone, as the reader will do, to those articles which have promised the most interest for his particular line of specialization. The rest he has read through. As with the preceding volumes in this admirable series, this number seven provokes thought, starts fresh lines of inquiry, reviews old material in the light of the latest news from this front and in places is able, as André Pols is fortunate enough to be in a position to do, to gather things together in such a way as to give finality to some of these questions. His article on Beethoven's Flemish ancestry is valuable, in the first place because it brings within reasonable compass all the existing research and conclusions dealing with the subject, secondly, because of the evidence it brings forward which once and for all places Malines as the town of origin of the family of Beethoven's father. Paul Mies contributes a series of scholarly notes on matters which he elucidates by reference to the sketchbooks. His article suggests these sources of information as being more likely to furnish clues with regard to possible "meanings" of the works noted therein than the arbitrary "*Beethovendeutungen*" fabricated by Prof. Schering.

S. G.

Hugo Wolf: sein Leben in Bildern. By Alfred von Ehrmann. pp. 40. pl. 46. (Bibliographisches Institut, Leipzig, 1937.)

Within a very confined space (a mere thirty-eight pages) the author has provided a carefully written sketch of Hugo Wolf's life and has succeeded in conveying something of the feverish energy of that troubled existence, the early years at home in Windischgraz, the stormy episode of the Vienna Conservatorium, the sudden blossoming as a composer, the equally sudden collapse and end. The booklet makes a safe introduction to these matters and although inevitably one wants more details (what, for instance, caused Hellmesberger, the director of the Conservatorium, to feel that he was personally in danger from Wolf?), one is glad to have the facts put sympathetically but without undue sentimentalizing, a peculiar danger for writers on Wolf. One is tempted to try to discover signs in the early years of that extreme sensitiveness which was to lead to the incarceration in the *Irrenanstalt*. Already as a schoolboy Wolf was in conflict with the authorities. Where the fault lay it is hard to decide, but it could be wished that the child had come into contact with what probably hardly existed in those days, a keen and sympathetic psychologist for a teacher. His sense of hearing was so acute that he was able to determine the note of a creaking door. Already in the photograph of Wolf at the age of twenty-nine there is an astonishing fixity of regard which seems to foreshadow the bewildered, terror-stricken creature of the last photograph. Not the least informative portion of this booklet is that consisting of photographs. It would be still more valuable if one but knew how much the camera can lie and in what direction a possible falsification leads. In the case of a stricken genius such as

Wolf one turns with saddening curiosity to what the camera can offer (these photographs, it may be said, seem excellent) and cons these outward records, wondering how much of the inner spirit one may trust oneself to find therein.

S. G.

Das Formproblem bei Richard Strauss, gezeigt an der Oper 'Die Frau ohne Schatten', mit Einschluss von 'Guntram' und 'Intermezzo'. By Heinz Röttger. pp. 190. (Junker & Dünhaupt, Berlin, 1937.)

An immense amount of learning is expended by modern German musicologists on the exegesis of masterpieces, and sometimes other works, by means of what purport to be psychological (Ernst Kurth, 'Musikpsychologie') or aesthetic methods (Hans Mersmann, 'Angewandte Musikästhetik'). One is greatly impressed by all this genuine and solid erudition, but cannot help doubting whether it is matched by equal sagacity. To begin with, these researches, to which one must add the important studies of Wagner's music-dramas by Alfred Lorenz, have very little to do with either psychology or aesthetics: they are what one must call, for want of a musico-technical term, pure physiology. Perhaps that is no great matter in itself. What Juliet said of a rose may no doubt be applied almost as truthfully to a branch of musicology; but it is hard to believe that the study of music is really advanced by expositions which no more touch the question whether a work is good or bad than the physiological study of the human body shows the quality of its subjects' minds and morals.

Dr. Röttger's dissection of three operas by Richard Strauss is a case in point. We learn a great deal from him about sometimes obvious but more often unsuspected features of structure in 'Die Frau ohne Schatten', and incidentally in 'Guntram' and 'Intermezzo', but we are none the wiser at the end about the artistic qualities and defects of these works. That 'Guntram' is a goodish post-Wagnerian opera crushed out of existence by the superiority of its models; that 'Intermezzo' is interesting as an essay in certain new procedures, but also a receptacle for much music that shows Strauss at his worst; that 'Die Frau ohne Schatten' contains superb pages side by side with banalities—all this is blandly left out of account by Dr. Röttger, according to whose analysis these three works seem to be on exactly the same level of achievement, as indeed almost any music that does not show sheer incompetence is bound to do if it is examined by the same method. The reader in search of critical guidance gets no help: he still has to make the acquaintance of these three operas for himself if he wishes to know what they are like and what impression they make on him.

The question remains whether a book of this kind is of any use to those who have already made such acquaintance. The answer is no—of no use whatever. But one must add that use is not everything and that, if the reader has a mind for the kind of inquiry made by Dr. Röttger, he will find his commentary of absorbing interest, so far as it goes. This is not to say that he will agree with the method adopted; but he will certainly find much that is revealing in the conclusions to which it leads. The most valuable, perhaps, is that Strauss's use of the *Leitmotiv* tends to become more and more purely musical. Its ideological application in the Wagnerian sense, made with strict literalness in 'Guntram', makes

way for a symphonic use, and far fewer motives are directly attached to persons or objects in Strauss's later works than in Wagner's.

Dr. Röttger, following Lorenz, uses the Meistersinger terminology (*Stollen, Abgesang, &c.*) for his formal analysis, which in the case of 'Die Frau ohne Schatten' he divides into two large chapters, the first dealing with the subsidiary groupings of the *Leitmotive* and the second (which is the third in the book) with the larger periods into which, according to him, the opera falls. The intermediate chapter is devoted to 'Guntram' and 'Intermezzo' because for these two works Strauss wrote his own librettos and they thus enable the author to decide, to his own satisfaction at any rate, how much of the composer's musical form is determined by the text and how far it is imposed on it from outside. We know from Strauss's correspondence with Hugo von Hofmannsthal that he frequently made suggestions to the librettist to add or delete something to suit his formal schemes, and therefore that he did consciously aim at form. So far Dr. Röttger is admirably supported; but unfortunately, as Lorenz's exposition of Mozart has shown, that kind of analysis gives exactly the same results whether the composer arrives at formal perfection instinctively (Mozart, Verdi) or more or less deliberately (Wagner, Strauss, Alban Berg).

This division is arbitrary. In most cases there is no telling whether the composer achieved a certain result of set purpose, and if that is so, how can the analyst be certain that he has hit upon the right interpretation? As a rule Dr. Röttger's findings show a striking ingenuity in Strauss, whether it was conscious or not, but now and again the author is far from sure of his ground. We find him so frequently making exceptions to the rules according to which he will have it that Strauss worked as to be unable to help doubting their validity, and he is sometimes forced to admit (e.g. p. 37) that regularity in their observation is exceptional. If two phrases or periods balance each other symmetrically, well and good; if not, the author speaks of "free symmetry" or (again following Lorenz) of "symmetry by contrast". Symmetry at all costs, in other words. The first large "period-formation" in 'Die Frau ohne Schatten', we are told, is in the key of A flat minor. True, it ends in C sharp minor, but our analyst does not find that so uncomfortable as the reader may think. He simply explains the new key as the subdominant minor changed enharmonically (D flat presented as C sharp) and is perfectly satisfied. Unfortunately the reader may not be so easily persuaded; he may still feel that the new key is a good way from that of the opening and that, if it can be explained as being organically linked to it with a definite purpose, almost any anomaly can be explained as a deliberate stroke of genius. Indeed almost anything *is* so explained, and a point is even commended when the author confesses in the same breath his inability to tell whether it was made intentionally. He supposes (p. 26) that Strauss made a character repeat certain words for the sake of musical symmetry and goes on to say: "This apparently insignificant modification—supposing that it is the case—unquestionably merits attention". And if it is not the case, what then?

Enough has been said to indicate the reservations with which this book had better be read, and not enough, it is to be feared, to insist that it certainly ought to be read for the considerable interest it yields.

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way for a symphonic use, and far fewer motives are directly attached to persons or objects in Strauss's later works than in Wagner's.

Dr. Röttger, following Lorenz, uses the *Meistersinger* terminology (*Stollen*, *Abgesang*, &c.) for his formal analysis, which in the case of 'Die Frau ohne Schatten' he divides into two large chapters, the first dealing with the subsidiary groupings of the *Leitmotive* and the second (which is the third in the book) with the larger periods into which, according to him, the opera falls. The intermediate chapter is devoted to 'Guntram' and 'Intermezzo' because for these two works Strauss wrote his own librettos and they thus enable the author to decide, to his own satisfaction at any rate, how much of the composer's musical form is determined by the text and how far it is imposed on it from outside. We know from Strauss's correspondence with Hugo von Hofmannsthal that he frequently made suggestions to the librettist to add or delete something to suit his formal schemes, and therefore that he did consciously aim at form. So far Dr. Röttger is admirably supported; but unfortunately, as Lorenz's exposition of Mozart has shown, that kind of analysis gives exactly the same results whether the composer arrives at formal perfection instinctively (Mozart, Verdi) or more or less deliberately (Wagner, Strauss, Alban Berg).

This division is arbitrary. In most cases there is no telling whether the composer achieved a certain result of set purpose, and if that is so, how can the analyst be certain that he has hit upon the right interpretation? As a rule Dr. Röttger's findings show a striking ingenuity in Strauss, whether it was conscious or not, but now and again the author is far from sure of his ground. We find him so frequently making exceptions to the rules according to which he will have it that Strauss worked as to be unable to help doubting their validity, and he is sometimes forced to admit (e.g. p. 37) that regularity in their observation is exceptional. If two phrases or periods balance each other symmetrically, well and good; if not, the author speaks of "free symmetry" or (again following Lorenz) of "symmetry by contrast". Symmetry at all costs, in other words. The first large "period-formation" in 'Die Frau ohne Schatten', we are told, is in the key of A flat minor. True, it ends in C sharp minor, but our analyst does not find that so uncomfortable as the reader may think. He simply explains the new key as the subdominant minor changed enharmonically (D flat presented as C sharp) and is perfectly satisfied. Unfortunately the reader may not be so easily persuaded; he may still feel that the new key is a good way from that of the opening and that, if it can be explained as being organically linked to it with a definite purpose, almost any anomaly can be explained as a deliberate stroke of genius. Indeed almost anything is so explained, and a point is even commended when the author confesses in the same breath his inability to tell whether it was made intentionally. He supposes (p. 26) that Strauss made a character repeat certain words for the sake of musical symmetry and goes on to say: "This apparently insignificant modification—supposing that it is the case—unquestionably merits attention". And if it is not the case, what then?

Enough has been said to indicate the reservations with which this book had better be read, and not enough, it is to be feared, to insist that it certainly ought to be read for the considerable interest it yields.

Apart from the many things it tells us about its subject, it deserves to be considered as a specimen of the new German way of dealing with music, no doubt the only way left now that criticism is forbidden and taste is consequently to count for nothing in a musicologist's work. Considered with grave misgivings, though, for if aesthetic judgment is to be replaced by physiology, this can only mean that henceforth any German musician can be discussed as a great composer, provided that he conforms to certain formalities. Strauss does happen to be a great composer, but although this treatise repeatedly tells us so, its method of exposition does nothing to prove it.

E. B.

Max Reger's Choralphantasien für die Orgel: eine Studie über Grundlagen und Werden des Regerschen Orgelstils. By Hugo Ernst Rahner. pp. 75. (Bärenreiter-Verlag, Cassel, 1936.)

The literature on Reger, like that on some other recent German composers, seems to be altogether out of proportion with his popularity. The average English musician, who has only a very scanty knowledge of Reger's music, will be surprised to learn that his organ music alone has been the subject of some half a dozen erudite studies before this, some of them weighty tomes, others publications of the Max Reger Gesellschaft. Yet the organ works of Mendelssohn, Liszt and César Franck, which have enjoyed greater popularity in this country, have inspired hardly more than an occasional pamphlet.

It may be that Reger's organ music has all the monumental, epoch-making qualities that Herr Rahner claims for it; it is certain that little other music lends itself so well to the type of highly technical and detailed analysis particularly favoured by the more academic of German scholars. An analysis of the Choral Fantasia, 'Alle Menschen müssen sterben', contains a plan of symbolical motives, underlying harmonies, implied modulations, everything, in fact, but the choral itself which lies inextricably buried in the complexities of the texture. The contrapuntal structure of the works discussed is more clearly shown, for which we may be grateful, since Reger, according to this critic, found Bach's efforts mere miniatures. The classification of Reger's dissonances reads like an examiner's nightmare.

Reger was a prolific composer for the organ, but his most worthy achievements are here held to be the F sharp minor Sonata and the eleven Fantasias written during his years at Weiden (1898-1901). His earliest works were first published in England, and these he came to abhor. That is ironical. "Not a single note of the appalling sins of my youth, published by Augener, shall be purchased for use in Germany!", he wrote in 1905. "I herewith declare my Opp. 1 to 19 and Op. 25 to be irredeemable nonsense! I am thus wholly and completely opposed to it!"

Religious experiences during his stay at Weiden brought him to a new conception of music: "Only a truly devout person can write true music"—a conception that Herr Rahner considers related to religious tendencies in contemporary dramas by Gerhard Hauptmann and Strindberg and in the paintings of Max Slevogt. His plea for an appreciation of Reger in the cultural light of his age is interesting, yet we do not quite see why it was that Reger, who was an ardent Catholic,

constantly made use of Protestant hymns. This introductory chapter on Reger's background is by far the most useful part of the study, and it might bring us to a clearer realization of his worth—if we could be convinced that he was not entirely the victim of his own amazing technical skill.

E. L.

Über neue Musik: sechs Vorlesungen zur Einführung in die theoretischen Grundlagen. By Ernst Kronek. pp. 108. (Ring-Buchhandlung, Vienna, 1937.)

This series of lectures which Kronek gave in Vienna last year defines the theories of a group of composers, the "Vienna School", who, though not strictly disciples of Schönberg, follow him in the practices of atonality and the twelve-tone system. The theories are presumably those of Kronek himself, who was not always a supporter of the Schönbergian cause; so far as his music is known in England, he appears to have more in common with Hindemith and Kurt Weill. Here he adheres to the principles of the great Viennese theorist, a master whom he strangely couples with Franz L  har as "the last two champions of expressive music".

The introductory lectures on developments in composition during the last ten years show some bias which, of course, is to be taken in a composer as a healthy sign. By "new music" we are to understand the works of Schönberg—"he is the first to be mentioned whenever one speaks of modern music"—Berg and Webern; Hindemith, Bart  k and Stravinsky; Milhaud, Honegger and Alois H  ba; and some of the works of Kurt Weill. That is all. It is a pity that the principles of expressionism, neoclassicism and surrealism are not exposed in fuller detail, since Kronek has obviously a wide inside knowledge of these systems, having passed through several camps before arriving at his present stage. We should like to know more, for instance, about the surrealist *Montagetechnik* (the term is borrowed from the cinema). And here is a description of surrealism which might well apply to the more chaotic of Kronek's own works: "It is clear, to begin with, that here nothing is clear at all, but that everything has disintegrated, and any attempt at putting things in order only goes to prove the more obviously that there is desperate disorder".

Particularly bitter are the comments on the *Musikanten* and on the various popular movements in music. What Kronek amusingly calls the *Blockfl  tenkultur* inspires him with horror. On the other hand we gather from his concluding remarks that in Vienna, as in London, the most recent music appeals only to a very small public, a public of connoisseurs, critics and students of composition who seek in this music an opportunity for intellectual discernment rather than a form of emotional stimulation. One thinks of the highly skilled forms of the middle ages which the ordinary lovers of music never troubled about; perhaps the creative music of our times is similarly to have this esoteric appeal.

E. L.

Il Clavicembalista Domenico Scarlatti: il suo secolo—la sua opera. By Cesare Valabrega. pp. 335. (Guanda, Modena, 1937.)

This is a handsome and learned piece of work. It contains a minimum of biography and will not appeal to those in search of an exciting story such as could certainly be made of the younger Scarlatti's life.

Dr. Valabrega concentrates practically all his attention upon a study of the composer's harpsichord music, but deals with that exhaustively in all its aspects. The two long opening chapters are set aside for an historical approach, which is first made through an outline of Italian eighteenth-century art in general and then through a brilliant essay on Italian instrumental music from Girolamo Cavazzoni to the master who is the subject of the book. Here we are shown that even so strikingly original a composer as Scarlatti does not fall out of the blue: the author traces formal and idiomatic features in earlier music which a more superficial observer might easily regard as purely Scarlattian. Michelangelo Rossi and Pasquini, for instance, are mentioned as direct forerunners, and we are made aware that the fugal or canonic openings of Scarlatti's sonatas come from vocal music, from which they were transferred to the instrumental *ricercar* by Frescobaldi and others. Dr. Valabrega might indeed have made it much clearer than he does that these polyphonic intentions, abandoned almost as soon as resolved upon, are an uncongenial, not to say foreign element in Scarlatti's style and the only feature of his art due to some sort of dutiful and at the same time reluctant submission to conventional usage. The effect of lute music on Scarlatti's harpsichord style, which the author thinks became detached from the organ style through that influence, is briefly discussed, and so is the Spanish element in the sonatas, which is acknowledged only to be rather too readily dismissed as of no importance to Scarlatti's stylistic development. Scarlatti is represented as an out-and-out Italian, and indeed the keyboard sonata up to the stage at which he represents it as an entirely Italian product of art.

But Dr. Valabrega does not permit himself to press his country's claims from mere chauvinism unsupported by scholarly investigation, just as he is by no means inclined to conceal such faults as he finds in Scarlatti's work. It is true that he follows Torrefranca in denying Carl Philipp Emanuel Bach any importance as an innovator in form; but he refrains from pointing out, as he might quite legitimately have done, the strong influence of Scarlatti's spare keyboard style on that of Haydn. For him the obvious follower of Scarlatti in that respect is Clementi, which, of course, is no less true. What he says about Scarlatti's influence on Schumann, Chopin and Liszt is more or less convincing; his analogies between Scarlatti and Beethoven are not pressed unduly far, for he might have pointed out the resemblance in feeling and technique between the former's 'Cat's Fugue' and the finale of the latter's Op. 110 Sonata; what is surprising is that he makes no mention of the fact that Schubert's favourite trick of making sudden changes between minor and major is a striking Scarlattian characteristic.

In the later chapters Scarlatti is viewed, under various headings and with the aid of no less than 233 musical quotations, as a pioneer in form, instrumental treatment, rhythm and harmony. Many illuminating things are said on technical matters, and they are none the less interesting because here and there one disagrees with the author, as when he regards one of Scarlatti's very rare clumsinesses (Ex. 192, p. 260) in the light of an interesting experiment or, on the other hand, explains what is simply one of the composer's admirable audacities quite unnecessarily by some too ingenious comment (p. 241, where the seconds in the chords of

Ex. 167 are regarded as *acciacature* actually incorporated in the harmony itself). For one or two such gratuitous subtleties there are a hundred touches of apt criticism, and the author is not often betrayed by a Latin hankering after fine phrases into such false metaphors as "l'opulente giardino scarlattiano". The cool and spritely wit of Domenico Scarlatti, generally heartless and material but always exquisite and cunningly put together, gives one nothing like the pleasures of a luxuriant garden, but rather—if one must be metaphorical—like those of a perfect assortment of tasty and varied *hors d'oeuvre* accompanied by the finest and driest of sherries.

E. B.

Un' opera incompiuta di Mozart, 'L'oca del Cairo': a proposito di una ricostruzione. By Luigi Rognoni. pp. 54. (Bocca, Milan, 1937.)

'L'Oca del Cairo', like 'Zaide' and 'Lo sposo deluso', is a tantalizing fragment. Enough is preserved of it to make one deplore the probable loss of an operatic masterpiece; yet it seems to have been abandoned by Mozart because he doubted the possibility of making it a success. The fault was not his, for we know that he was pleased with what he had written of the first act; it was Varesco's, the librettist's, who either would not or could not fall in with the suggestions for alteration and improvement the composer made with his usual acumen. These suggestions, however, have recently been adopted as far as possible by Giovanni Cavicchioli, whose new libretto of a one-act condensation of 'The Goose of Cairo' has served for the reconstruction of the incomplete score by Virgilio Mortari which received its first performance at Salzburg in August 1936. The experiment, which seems to be as successful as could well have been expected, is discussed at length in Signor Rognoni's pamphlet. The whole circumstances of Mozart's reversion to Italian *opera buffa* after the 'Entführung' being attractively told, this account has an interest beyond its comments on Mortari's work of excavation and restoration.

That labour, however, is thoroughly examined and, although its results are shown in a favourable light, by no means uncritically. Signor Rognoni makes no secret of the fact that the reconstitution of both libretto and score is a makeshift; but he convinces the reader that this was unavoidable if an attempt at restoration was to be made at all and, what is more, that the delicate task has been handled with taste and skill. Mortari appears to be a good stylist, to judge from the examples of his touchings-up shown in facsimile and from his commentator's remarks. Mozart left in many cases nothing but a tune and a bass, with a few indications of scoring or texture here and there. The rest had to be filled in, a process that, Signor Rognoni aptly says, is comparatively easy in the case of eighteenth-century works, which to a great extent followed certain conventions, whereas in later music it would be a sheer impossibility to imagine what the composer would have done from any one bar to the next. Even so, the task required a great deal of tact and imaginative insight, qualities which Mortari seems to possess in a remarkable degree. As for his additions, the use of the finale from the Serenade, K.320, as an overture is ingenious, although that work is some four years earlier than the opera. On the other hand, one is bound to regard the insertion of the concert aria, 'Bella mia fiamma' (K.528)

as a mistake. It is too grand and grave for a conventional *opera buffa*, too late in style and not suited to any Mozartian operatic character one can think of except Donna Anna or Fiordiligi. One cannot help wondering whether one of the two extra soprano arias Mozart wrote for Anfossi's 'Il curioso indiscreto' (K. 418 and 419), which are exactly contemporary with 'The Goose', could not have been suitably adapted for the purpose.

The shortcomings of this adaptation are obvious, and Signor Rognoni does not hesitate to point them out; but if the only choice was between overlooking them and leaving this very attractive work in the Mozartian lumber-room where the C minor Mass and even the Requiem too might have been left but for their rescue by restorers, 'L'oca del Cairo' ought to be gladly welcomed in the imperfect but acceptable form now given it by an enterprising and accomplished Italian musician. One hopes that it will be occasionally staged: is there any reason why Glyndebourne should not give it together with 'Bastien' and the 'Schauspieldirektor', which make too short a programme by themselves?

E. B.

Vita romantica di Liszt. By Mary Tibaldi Chiesa. pp. 421. (Treves, Milan, 1937.)

This book is much better than the title promises. The "life" is "romantic" only in the sense that any biography of Liszt is bound to be romantic. It is well documented and the author gives us a useful, straightforward account of Liszt's life from which emerges a picture of his character that is probably as nearly a true portrait as is ever likely to be drawn of that very complex nature. She attempts no psychological subtleties—which, in any case, are quite likely to be wrong in exact proportion to their ingenuity—but accepts the letters of the protagonists, which she quotes fairly fully, more or less at their face value, leaving the reader to do any reading between the lines for himself. That is probably the best of all ways of writing a life of Liszt, for the evidence of both his life and his music suggests that, unlike most of the romantics, he was a decided extrovert; his complexity may, after all, as the accusations of "Jesuitry" suggest, have been only the complexity of the chameleon. Letters are notorious chameleon traps and the Liszt, or Liszts, revealed in his letters may be accepted as the real compound man.

There are three touchstones that one applies almost automatically to any biographer of Liszt: his treatment of Marie d'Agoult, of Carolyne Sayn-Wittgenstein and of Wagner. Mary Tibaldi Chiesa handles her hero's relations with each very fairly; she is neither pro-Franz nor pro-Marie, neither pro-Wagner nor pro-Liszt. She is perhaps a little too kind to that queer creature, Carolyne, but does not conceal the princess's typically Russian despotism.

Her book is naturally based mainly on Ramann, Raabe, Newman and the copious letters (including the recently published correspondence with Blandine). But it is not merely a re-hash of previously published material. The author has some new information on several points, particularly on Liszt in Italy; she prints two hitherto unpublished letters from Mme. Boissier, mother of one of Liszt's pupils, giving a vivid picture of Liszt at twenty-one, and an unpublished letter of Liszt's to Hohenlohe (Passion Week 1882); and she brings conclusive evidence that Cosima was born, not at Bellaggio, as everyone has hitherto believed, but at Como.

On the musical-critical side the book is much less good than on the biographical. The single chapter on 'Il creatore' deals with only a part of Liszt's work and contains some highly disputable judgments. Whatever the beauties of 'Orpheus', it is certainly not true to say that it has "no redundancy of form and development". That is a matter not of opinion but of fact. But it is only fair to recognize that the book claims only to be a biography, not a critical work, and that less than a couple of dozen pages out of four hundred are wasted on dicta of this nature.

G. A.

Gli elementi d'espressione della musica. By Camillo Artom. pp. 102. (Paravia, Turin, 1937.)

This little book makes uncommonly interesting reading for advanced musicians out of elementary matter usually dealt with in words of one syllable—at any rate in English. Perhaps in Italian, which is more frequently polysyllabic, such treatment is not possible, to begin with, for purely linguistic reasons; but in any case Signor Artom obviously has no use for it. He likes to penetrate to the very depths of even the simplest problems. The one general defect of this work of his is thus a certain maladjustment between matter and manner. Out of the exposition of simple facts which every trained musician has known from childhood arise abstruse disquisitions which those in search of elementary instruction could not possibly be expected to understand. Yet only the fullest understanding of technical questions can show the whole value of this small treatise, a value that is not fundamentally affected by certain disagreements with the author's arguments which can hardly fail to occur to the reader who goes far enough in grasping them. Signor Artom's notion of seeing the minor keys as a kind of mirrored inversion of the major ones, for instance, is open to grave objections, for all its theoretical ingenuity. It is not only that, as he himself admits, in practice all triads, major and minor, strike the ear as having their determining note at the bottom, and that there is no practical reason for placing it at the top for the minor keys; another defect of the system lies in the fact that it appears to make the minor key based on the major's subdominant the nearest relative (thus F minor is shown as though it were the relative of C major, and so on). This is true not only of the table of triads shown by Signor Artom (p. 19), but also of his tetrachordal arrangement of scales (p. 23), rising for major keys and descending for minor.

One is rather sorry, too, to find that the author believes in the phantom of a metrical accent, as distinct from a melodic accent he regards as independent from the metre. According to him that metrical accent appears regularly on the first beat of every bar, regardless of how the melodic accent may cut across it. But what if the composer, as is often the case, has not clearly made up his mind where the bar-line should be, or if an editor like Riemann thinks that he knows better? The truth is surely that if a melodic accent does not happen to be on the first beat it cancels the metrical accent, which can only mean that the existence of an independent metrical accent is in all circumstances pure theoretical illusion.

It is as well to be prepared for such disagreements; but the book will all the same be found absorbingly interesting and full of brilliant

observations. No reader can fail to be stimulated by such a searching remark as that the ancient device of the pedal in harmony represents the earliest groping after polytonality. We are told much about the latest gropings too, for Signor Artom deals as fully with the teasing devices of living composers as with such perennial student's vexations as the hexachord and solmization. Sixty musical illustrations are aptly chosen from the whole range of musical history.

E. B.

BOOKS RECEIVED

(Some of which may be reviewed in a later issue)

- Cameos in Musical History.* By Stewart Macpherson. pp. 209. (Winthrop Rogers; Boosey & Hawkes, London, 1937) 7s. 6d.
- How Chopin Played: from Contemporary Impressions collected from the Diaries and Note-Books of the late A. J. Hipkins.* By Edith J. Hipkins. pp. 39. (Dent, London, 1937) 3s. 6d.
- On Colouring as distinct from Tone-Inflection: a Lecture.* By Tobias Matthay. pp. 25. (Oxford University Press, 1937) 2s.
- The Songs of Schubert.* By E. G. Porter. pp. 159. (Williams & Norgate, London, 1937) 6s.
- Etudes de musique byzantine: le premier mode et son plagal.* By Mme. Melpo Merlier. pp. 58. (Geuthner, Paris, 1935.)
- Anfang und Aufstieg: Lebenserinnerungen.* By Lotte Lehmann. pp. 236. (Reichner, Vienna, 1937.)
- Die verkaufte Braut: zu einer ersten Aufführung.* By Paul Stefan. pp. 28. (Reichner, Vienna, 1937.)
- Die Zaubersflöte: Herkunft—Bedeutung—Geheimnis.* By Paul Stefan. pp. 60, pl. 32. (Reichner, Vienna, 1937.)
- Geschichte der Musik in der tschechoslowakischen Republik.* By Vl. Helfert and E. Steinhard. pp. 186. (Orbis-Verlag, Prague, 1936.)
- Zur Technik der Magnificat-Komposition des 16. Jahrhunderts.* By Carl Heinz Illing. pp. 71, with chronological list of Magnificats to 1620, pp. 57. (Kallmeyer, Wolfenbüttel, 1936.)

REVIEWERS

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REVIEWS OF MUSIC

Le Manuscrit de musique du trésor d'Apt (XIV^e-XV^e siècle). Published, with an introduction, by A. Gastoué. pp. xxii, 178. (Droz, Paris, 1936.)

Many years have passed since M. Amadée Gastoué, in his early days, making a tour of musical discovery, came to the venerable little town of Apt in Provence. He there recognized in some unbound quires and loose leaves a medieval choir-book of the cathedral dating back to the end of the fourteenth century. He has been treasuring it ever since. In 1900 he printed his Inventory of the liturgical manuscripts of the cathedral, where the choir-book appears as No. 4. Further descriptions formed part of his articles in the *Revue du Chant Grégorien* (May 1902 ff.) and elsewhere. Also through him the music was heard, in 1914, at the performance of half a dozen excerpts from the collection during the congress of the I.M.S. in Paris of 1914. Some of these were published by him in the editions of the *Schola Cantorum*. The manuscript, after a long sojourn in Austria on loan, during which German experts studied it and wrote about it, returned home; M. Gastoué was available to edit it; and it has now been fully published by the French Society in a handsome quarto volume—xxii. pp. of preface, 174 of transcript and four in facsimile. So M. Gastoué returns to an early love and issues the mature fruit of his labours. Students of medieval music are much enriched by what he has done. Often they have to make the best they can of a few odd leaves: but here it is a choir-book of the cathedral that has been rescued, set straight and made available.

The cathedral of Apt is old and goes back to an early Christian century. Light is thrown later on its constitution by the founding of the chapter in 991, for a provost, twelve canons and a staff of thirteen other clergy. Two early tropers of the tenth–eleventh century are still preserved to tell of the music sung there in the early days, when tropes were the rage and harmony was hardly begun. But a *new ari* had since come in, and Apt is found making its own contribution to it, as well as seeking masterpieces from elsewhere. Perhaps already in the early days the cathedral staff included skilled musicians. Certainly in the fourteenth century it was so: for the choir-book demands a high level of musicianship from at least two singers for the *medius* and *triplex* parts of the three-part settings. It demands also instrumentalists; they, and not singers, were probably responsible for the old style of tenor part, notes taken from some plainsong tune, but extended and expanded beyond recognition: and these are wanted also for a slightly independent accompaniment to the Kyrie No. II, where the instrumental tenor is given independently of the vocal tenor. They are wanted also for little interludes, especially in the settings of the Credo; and at times they have all the interest to themselves while the voices *tacit*. The *triplex* demands a very accomplished singer: the compass is large—he may find himself down at the low b or up at the high d. Also when the “hocketing”, which was so much

in vogue at this period, begins, both he and the *medius* have complicated dialogue, syncopation and cross-rhythms set before them, at which they must not quail, or all will be lost. The range of the *medius* is less exacting: as his name *medius* implies, he functions mainly in the octave between A and a. The tenor is written sometimes with the C clef, but often also with the F (bass) clef; the corresponding compass seems rarely to demand anything lower than bass C, and normally does not go below D, whether for voices or instruments. It would seem therefore that in actual performance the pitch of the music was a third or so lower than the present-day pitch represents.

A second section of the manuscript—Nos. XVII–XXVI—is devoted to three-part settings of ten familiar office hymns, with the melody given to the *triplex*. These are of a simple character, though occasionally there are hocketings or other incursions for the middle voice. This collection of hymns follows the group of Kyries I–VI and IX–XI, with Glorias at VII and VIII. Then the Glorias are resumed in XXVII, XXIX–XXXI. An unexpected feature of the collection is the large number of settings of the Credo (XXXII–XXXVII, XLI; and additionally XLV–XLVIII). For the Sanctus there are only four, XIII (without Hosanna) plain; XV, where there is so much trope that the text is almost unrecognizable; XXXVI a solo, plain, with two accompanying instruments, which play an interlude before the Benedictus: XXXVIII in the same style. For Agnus Dei there is only one setting (XIV), simple and plain.

But this account of the choir's repertory would be incomplete without a mention of two secular pieces by Philippe de Vitry that have crept in—at XVI a Motet for four voices of a semi-amorous, semi-religious character; at XLIII a disgruntled place-seeker's thought seems to inspire the text both of the *triplex* and of the *medius*. Here as at No. XI and XXXVI the facsimile given of the manuscript is very illuminating.

At XLIV a hymn to the B.V. Mary, incomplete, ends what is on the whole a religious and respectful collection of church music: and addenda follow. Thus the repertory was suitable for the grand mass on great days, especially those of the B.V. Mary. The old type of trope had disappeared; it is only in the ordinary of the Mass that any survive, and those mainly for the Kyrie. The hymns, set in parts, decorated the Divine Office on the chief festivals. We may wish that somebody had made a record of the music as the singers at Apt sang it. Would it sound like our transcript? Or would it be too harsh, rough and uncertain to satisfy our ears? Who can say?

The editorial work done by M. Gastoué gives good ground for confidence. In his brief introduction he has not attempted a full discussion of the many problems that arise; but he has given such a full and accurate representation of the manuscript as will tempt others to attack and solve the emerging problems. The French *Société de Musicologie* deserves all praise for making his work generally accessible.

W. H. F.

Babin, Victor, *Konzertstück* for violin and orchestra. Arrangement for violin and piano. (Augener, London) 6s.

This piece *ought* to be an important contribution to modern violin literature. Its style, if severe, is consistently so: it has determined rhythms and a crystal-clear texture: it is economical in notes and

formally concise. These technical virtues are, however, cancelled by id-as that are barren of emotional qualities. I feel that the frown consistently worn by the work is forced upon it by severity of intellectual restraint rather than by deep feeling. The work is difficult and rather awkward for both players.

E. R.

Carse, Adam. *Viola School. Book V: Progressive Studies.* (Augener, London) 2s.

The publication of a new "school" for violin or piano arouses great expectations in these days of constant research. Adam Carse's fifth book of the 'Viola School' series, however, is likely to disappoint those who expect every new method to soften the labour and curtail the apprenticeship period of the student. Its aim, if more modest, is also sounder than that of some books published in recent years. The author does not claim to have done away with difficulties; but he has strung together some twenty studies every one of which must smooth the way of the player and dispose, for the time being, of some particularly difficult point—shifting the left hand, *legato* or *staccato* bowing, smooth crossing of the strings—thus familiarizing the student at the same time with the peculiarities of fingering and intonation in the fourth and fifth position.

Such studies, of course, abound if the instrument in question is the violin; they are more rarely applied to the viola, and it may well be that Mr. Carse's volume will fill a need.

F. B.

Coleman, Ellen, *Sonata in A minor for violoncello and piano.* (Augener, London) 7s. 6d.

This work shows that the composer has lyrical ideas, not it is true of a highly imaginative or individual order, but still ideas that might with proper technical equipment and control on the part of the composer grow into something of a pleasing and satisfying shape. Unfortunately this technical equipment is lacking: this results in illogical sequences and complete formal confusion. True, lip-service is paid to sonata form, but form is a living growth, not an abstract pattern to which notes can be fitted. The work is in three movements, *Moderato*, *Lento* and *Allegro*.

E. R.

Fischer, Kaspar Ferdinand, *Suites* for five string or wind instruments and continuo (piano). Edited by Waldemar Woehl. Vol. I: *Suites* Nos. 5 and 6. (Bärenreiter-Verlag, Cassel.)

Purcell, *Music for 'A Midsummer Night's Dream'* (from 'The Fairy Queen') for four string or wind instruments and continuo (piano). Edited by Hilmar Höckner. (Bärenreiter-Verlag, Cassel.)

Only the instrumental parts and not the score of these works are published, but the part marked *Generalbass* gives a clear idea of the harmonic outlines. The Purcell Suite consists of ten short pieces, the last of which is the well-known Chaconne, while those of Fischer, a little-known contemporary of Bach, consist of short dance movements,

well varied in mood. The editing throughout is excellent, and, in the case of the Fischer Suites, the editor has, by indicating five possible scorings, brought the music within the reach of both purist and modernist.

E. R.

Fraser, Norman, *Rondo Camperino : Canción Chilena*. Song for Medium Voice and Piano. (Spanish words by the Composer.) (Chester, London) 2s. 6d.

Given an alert accompanist and a well-controlled vocal tone, this song should find an effective place in a light programme. It is not clear from the title, *Canción Chilena*, whether the melody of the song is traditional or original: if not the former, then the composer has well steeped himself in the idioms of Spanish folksong. The skilled accompaniment, appropriate though it is to the tune, shows too great a reliance upon the harmonic and rhythmic idioms of Falla and his school to achieve originality. The vocal compass is a wide one, an octave and a fourth extending from C sharp to F sharp.

E. R.

Loder, Edward, *The Brooklet*. Song, arranged for Piano by Ernest Walker. (Augener, London) 2s.

Loder (1813-1865) is one of those fortuitously and only comparatively fortunate composers who are remembered by a single work, and in his case even that one work, 'The Brooklet', remains known to musicians mainly because it is a curiosity. They are aware that a rather obscure English composer had dared to set a translation of Wilhelm Müller's poem which furnished the text for Schubert's 'Wohin?', and they want to know how far such audacity justified itself. The excellence of the setting alone would not have secured it survival, for Loder wrote other good songs which are now forgotten; but we may be glad that curiosity alone sometimes makes for artistic success, since 'The Brooklet' is decidedly a thing to be treasured.

If Dr. Ernest Walker's keyboard transcription makes Loder's song more widely known, that alone will count in its favour. It is, however, not valuable merely as an act of perpetuation, but also as a delightful new "song without words". The faintly Mendelssohnian flavour of the original as well as the technique employed by the arranger helps to suggest that idea; at the same time the song itself is much more than a tribute to Mendelssohn, for it has a distinct quality of its own, while Dr. Walker's arrangement may well be ranked with the best of Liszt's transcriptions of Schubert songs, for it not only admirably combines the *cantabile* of the voice part with the semiquaver flow of the accompaniment, but reflects the whole atmosphere of the piece. It is as though an excellent musician, a perfect sight-reader and capital pianist—Dr. Walker himself, in fact—sat at his instrument and played 'The Brooklet' through to give some singer an idea of what it is all about and really succeeded at once in showing all there is in it. The necessary adjustments, such as momentary octave displacements of accompanying figures and emphasized inner notes where the voice-part moves into the middle of the texture, are made with unflinching skill. Only the crossing of hands at the vocal

entry (in the bar after the repeat sign) seems unnecessary, for the accompaniment can quite easily be transferred for a moment to the right hand. The faithfulness of the arrangement to the original is astonishing, whatever minor changes may be unavoidable: even the Brahmsian cross-rhythm four bars after the double bar and in a parallel passage later on, which one suspects to be a subtlety of accentuation such as a modern accompanist might insert of his own accord, is actually Loder's own device.

E. B.

Mozart, *Frühlingslieder*. Three Songs reproduced from the original edition of 1791. With a Commentary by Otto Erich Deutsch. (Reichner, Vienna.)

This very pretty production, which has been printed in an edition of only two hundred copies, is perhaps bibliographically rather than musically valuable. The three children's songs it contains, reproduced in facsimile from the first edition, are neither unknown nor important works of Mozart's. They figure in Köchel's catalogue as Nos. 596-8 and may be found, as very slender contributions, in any published set of Mozart's songs with pianoforte accompaniment. But it is pleasant to see what an early edition, issued in the composer's lifetime, looked like, especially when it is reprinted, as here, on antique paper with all the original spots and blemishes.

Professor Deutsch enhances the value of this publication by a commentary in which he not only tells us that the reprint has been made from the only known surviving copy of the original, recently discovered by a Viennese collector, but informs us that these songs formed part of a miscellaneous collection entitled 'Liedersammlung für Kinder und Kinderfreunde am Clavier'. This was planned in four volumes, each containing settings by various composers of poems appropriate to one of the four seasons. Only the 'Winterlieder' had previously been known, a copy being in the archives of the Gesellschaft der Musikfreunde in Vienna. This book, oddly enough, was actually among the music left by Mozart, but contained no song from his pen; the "spring" songs, which did contain these three small compositions, together with twenty-seven by other Viennese composers, was the second volume of the series; whether the third and fourth, with "summer" and "autumn" songs, ever appeared remains to this day unknown.

The one new fact that emerges is that these three songs of Mozart's, the infantile simplicity of which had always been evident, were really intended for children. This is comforting; and it is amusing to find that the exceedingly simple 'Sehnsucht nach dem Frühlinge' ("Komm, lieber Mai", K. 596) was a poem by Overbeck originally entitled 'Fritzchen an den Mai'. The words themselves, by the way, were altered, which is true also of the second Overbeck song, 'Das Kinderspiel', and the publisher changed the title of K. 597 to 'Dankesempfindung gegen den Schöpfer des Frühlings', which sounds almost like Beethoven, who was a great admirer of Sturm, the author of the words of that song.

All three songs were composed on January 14th 1791, and the collection was published before Mozart's death the same year. The charming engraving that decorates the title-page of the reprint is a

feature of the original. The music shows some small divergences from the complete edition and other more recent issues, but they are due mainly to the fact that Mozart wrote the songs on two staves and so did not clearly separate the voice part from the accompaniment. As no doubt some licence was always allowed the accompanist in such cases, there is no need to make too much ado about the value of this rediscovery from a musicological point of view. The notation of the upper stave is in the soprano C clef.

E. B.

Palestrina, *Exaltabo te*. Motet for five voices. Edited by H. B. Collins. (Chester, London) 6d.

Harwood, Basil, *Six Short Anthems or Introits for Use at Holy Communion*. Op. 61. Vocal Score (Society for Promoting Christian Knowledge, London) 2s.

It is instructive, in comparing these two works, to note how the intervening centuries of experiment and change in music have, by widening the vocabulary at the command of the composer, made it doubly difficult for him to achieve significant results. This may sound paradoxical but, as a critic has truly said "a composer may claim his title to supreme mastery by doing his finest work within restrictions deliberately retained by him rather than by the enfranchisement of his invention through a wilful trespass beyond them". Not that Dr. Harwood wilfully trespasses: rather is it that his choice has roamed too freely. His settings, therefore, while technically accomplished, lack the concentrated purpose of Palestrina's motet.

E. R.

Purcell, *Chacony*, arranged for organ by C. F. Simkins. (Augener, London) 2s. 6d.

The grave dignity of this beautiful little work, transcribed from a British Museum autograph manuscript (more details would be welcome as to the original form of the music), is well suited to the organ. Like the more famous four-part string Chaconne it is in the key of G minor and contains many Purcellian characteristics, such as the dotted rhythm and false relations. Organists will find this a most useful recital piece.

E. R.

Year Book Press Series of Unison and Part Songs :

Chapman, Edward T., <i>Close thine eyes</i> (? Charles I).	4d.
Crowe, Edgar, <i>A Boy's Song</i> (James Hogg).	3d.
Demuth, Norman, <i>The Fiddler</i> (Olive Clare Primrose).	3d.
Dunhill, Thomas F., <i>Daffodil</i> (Michael Drayton).	3d.
<i>The Honour of May</i> (Thomas Chatterton).	4d.
Hadley, Patrick, <i>A Song for Easter</i> (George Herbert).	3d.
<i>Hide and Seek</i> (Windham Baldwin).	4d.
Shaw, Geoffrey, <i>And ever shall be</i> (Anon).	4d.
Wood, Charles, <i>Springtime</i> (Longfellow).	4d.
Woodgate, Leslie, <i>Green Fields of England</i> (Arthur Hugh Clough)	3d.

This is a mixed bag of music. The first piece, with its successions of what textbooks call secondary sevenths, reveals that the composer has absorbed all the tricks of sentiment without adding anything that can be recognized as original, while the second is—well, just a unison song! 'The Fiddler' is in a different category, although I wish that the vigour of the opening phrases had not weakened toward the middle of the song. Mr. Dunhill's pieces show charming lyrical gifts: particularly pleasant is the occasional intrusion of a three-four bar in the duple measure of 'Daffodil'. It is all the more a pity, therefore, that the composer did not see fit to expend more skill and resource on the accompaniments. Such resource is found in Mr. Hadley's two-part songs. It is a question, though, whether in 'Hide and Seek' the resources have not carried the music to the edge of impracticability for school choirs. Both words and music of Dr. Shaw's song are hearty, but that is all, while Charles Wood's setting of a Longfellow poem is an academic exercise, divorced from any association with the words. The last is a good song for massed singing. Its broad and rhythmically free phrases are matched by an accompaniment which, except for one questionable place at the bottom of the second page, never indulges in sentimentality.

E. R.

MUSIC RECEIVED

(Only a selection of the more important new music can be listed here, and only a limited number of outstanding works is reviewed.)

- Bach, *Cantata No. 7*, 'Christ, unser Herr, zum Jordan kam'. Miniature Score. (Eulenburg, Leipzig; Goodwin & Tabb, London) 2s. 6d.
- Bantock, Granville, 'She walks in Beauty' (Byron), Part-song for T.T.B.B. (Novello, London) 3d.
- 'The Isles of Greece' (Byron), Part-song for S.A.T.B. (Novello, London) 3d.
- Boyce, William, 'All the Ends of the World', Anthem for S.A.T.B.B. Edited by Ernest Bullock. (Novello, London) 4d.
- Davies, H. Walford, 'The Eternal God is thy Home', Anthem for S.A.T.B. and Organ. (Novello, London) 6d.
- Jacob, Gordon, 'Music, when soft voices die' (Shelley). Part-song for S.S.A.T.T.B. (Novello, London) 4d.
- Milford, Robin, *Laus Deo* (Bridges). Unison song with Piano. (Novello, London) 3d.
- Pitfield, Thomas B., *The Owl*. Part-song for S.A.T.B. (Augener, London) 3d.
- Shaw, Geoffrey, 'There is joy in the song we sing'. Unison Song with Piano. (Novello, London) 3d.
- Zador, Eugen, *Tanz-Symphonie*. Miniature Score. (Eulenburg, Leipzig; Goodwin & Tabb, London) 7s. 6d.

REVIEWS OF PERIODICALS

Anbruch. Vienna. May 1937.

Annette Kolb : *Zu Mozarts Bildern*. Das Klangideal Mozarts. Herbert Fleischer : *Florentiner Musikfest*. Hans Ewald Heller : *Berühmte Geigen und ihre Besitzer*. H. F. Redlich : *Zu Monteverdis letzter Oper*. Alban Bergs Violinkonzert in Amerika. Zum Ableben Karol Szymanowskis. Eine unbekannte Oper Glucks. Der Klassiker der englischen Musik. Hertha Schweiger : *Abt Vogler*. Zwei Werke über Richard Wagner. Ernst Decsey : *Das Wiener Wagner-Denkmal*. Marie Gutheil-Schoder : *Zwei Porträts*.

The most considerable of these articles is that which traces the fortunes and present whereabouts of a number of famous fiddles. The Monteverdi opera is 'L'incoronazione di Poppea'. The article on Gluck describes Dr. Einstein's new edition of 'L'innocenza giustificata' in the 'Denkmäler der Tonkunst in Oesterreich'. The next notice is an enthusiastic review of J. A. Westrup's book on Purcell, while of the two Wagner books noted later one is the latest volume of Ernest Newman's biography, also much commended. The "two portraits" are respectively of Duse and Mahler.

S. G.

Der Dreiklang. Vienna. May 1937.

Paul Berl : *Das "Freudenthema" aus der IX. Sinfonie*. Victor Zauner : *Wort und Ton bei Mozart*. Oswald Jonas : *Bewusstes oder unbeusstes Schaffen?* O. Jonas : *Musikalische Handschriften*.

True to its name, this number opens with an article in which the ingenious writer, having convinced himself that the basis of modern art-music is a "vertical occurrence (*Ereignis*)" and that that occurrence is the triad, proceeds to demonstrate his thesis by an exhaustive, much documented analysis of the opening theme of the last movement of the Ninth. Immense application is shown and extraordinary cleverness. It would be ungracious to ask what good can come of it all. One leaves the article with a dry tongue and little heart for more. The article on Mozart has to do with two new German translations of 'Don Giovanni'. It is well worth reading. Jonas's second article is a useful review of certain matters to do with the phrasing of Chopin's works.

S. G.

June.

Aurelius Augustinus : *Musik*. O. Jonas : *Die Krise der Musiktheorie*. Heinrich Schenker : *Von der Stimmführung im Generalbass*. Hans Heimler : *Ein Vorkämpfer für die Erhaltung der Handschriften Mozarts*. O. Jonas : *Mozarts ewige Melodie*.

The excerpt from a forthcoming translation of Aurelius Augustinus is highly interesting and makes one look forward eagerly to the complete

work. The translator is Carl Johann Perl and the book is to be published by Heitz of Strasburg. Jonas writes at some length on the present condition as regards the teaching of theory. A valuable article by the late Heinrich Schenker cites the works of J. S. Bach and P. E. Bach and discusses their teaching of thorough-bass. The short note by Heimler is founded on a pamphlet (1851) by a certain Franz Lorenz of Vienna, a doctor much put out at the great number of Mozart's works which then remained unpublished as well as the many inexactitudes in contemporary printed copies.

S. G.

Deutsche Musikkultur. Cassel. May 1937.

Wort des Führers. Stauder : *Neue Aufgaben des Musikforschers.* Breagen : *Das Verhältnis der jungen Generation zur Musik.* Reschke : *Zur Geschichte der deutschen Militärmusik des 17. und 18. Jahrhunderts.* Winter : *Die Blasmusik der deutschen Luftwaffe.* Blacher : *Musik für Blasorchester.* Müller-Blattau : *Musikgeschichte und Musikpolitik bei Wilhelm Heinrich Riehl.* Raabe : *Über die Erziehung von Kapellmeistern und Orchestermusikern.* Trautwein : *Dynamische Probleme der Musik bei Feiern unter freiem Himmel.*

The number opens with an excerpt from a speech made by Hitler in 1933 (at a Reichsparteitag in Nuremberg) in which he says that artists must never be untrue to their guiding star. Of the two articles dealing with the younger generation the second, by a young man described as a worker in "the party" and in the Hitler Jugend, is a particularly illuminating commentary on the present condition of national-socialist music. The next set of articles has to do with wind instruments and suggests that military music and music for wind instruments generally is in a flourishing state in Germany to-day. Dr. Raabe has some wise things to say to conductors and orchestral players. The most interesting article is that dealing with dynamics of music out of doors. It treats of the use of loud-speakers and the amplification of performances in general, with special emphasis on the experiences gathered from the Berlin session of the Olympic Games.

July.

Wintermeier : *Beethoven ?—Ja, Beethoven.* Schering : *Zur Beethoven-Deutung.* Schiedermair : *Eine offene Antwort.* Pfitzner : *Scherings Beethoven-Deutung.* Schubert : *Gedanken zur neuen Beethoven-Deutung.* Abendroth : *Sechs Fragen.* Wohlfahrt : *Beethoven als Dionysiker.* Schmidt-Georg : *Beethoven oder Beethoven ?*

The main attraction of this special Beethoven number is to be found in the set of articles on Schering's ascription of literary bases to certain of Beethoven's works. After the Professor has been allowed to re-open the subject he is answered in no unmeasured terms in an open letter. Thereupon three gentlemen : a composer, an interpretative artist, a critic (*Kunstbetrachter*), proceed to discuss the matter. Not one has a good word to say for Schering's latest piece of research. One and all fall foul of it. It is improbable that the matter will be left there, though it were a good thing if the whole unfortunate business were straightway buried, and deeply.

S. G.

Musical Quarterly. New York. July 1937.

Alfred Einstein : *Opus ultimum*. J. W. Klein : *Alfredo Catalani*. W. Kozlenko : *Soviet Music and Musicians*. A. G. Rau : *John Frederick Peter*. H. T. David : *Bach's 'Musical Offering'*. Joseph Yasser : *Medieval Quartal Harmony*. Violet Alford : *Valencian Cross-Roads*.

Einstein writes on the last works of the great composers, an attractive article with numerous fresh touches. On Mozart's Requiem he says that the last word will probably never be spoken. Stüssmayr's 'Benedictus' "is the work of a genius". Is there something of Mozart's here? The article ends with a striking quotation from Goethe's farewell to Winckelmann. "Achilles remains ever present for us as the eternally striving youth. That Winckelmann died early benefits us too. From his tomb radiates the breath of his power, and strengthens us and arouses in us the urge always to carry on, and forward with zeal and love what he began". On Catalani, Klein says : "Boito may have had more culture, Puccini more theatrical acumen, Mascagni more vigour; but in imaginative insight and intensity of feeling Catalani transcends them all". And 'La Wally' is "one of the finest and most original of Italian operas, only surpassed by the masterpieces of Verdi's old age". According to Kozlenko Soviet Russia abounds in young musical talent. "The Soviet composer has ceased to be a slave to local or purely nationalistic inspiration. He is inspired by the task of reflecting the cultural rehabilitation of the world". Rau's article gives an interesting account of the musical activities of the Moravians in Pennsylvania in the eighteenth century. Peter was born in Holland in 1746. He went to America as a young man and died in 1813. His life-work was the organization of music in the Moravian communities, principally at Bethlehem, Pa. He composed chamber music and anthems, and introduced European secular music at his concerts. In 1794 he copied the parts of Mozart's E flat major Symphony and it was performed in 1795 at the Whit-Monday concert. Violet Alford's article contains numerous examples of folksongs and dances.

R. C.

Musik und Kirche. Cassel. August 1937.

Ch. Marenholz : *Fragen und Aufgaben des Kirchenchores in der Gegenwart*. H. E. Homann : *Sologesang im evangelischen Gottesdienst. Singplan für den Gesang der Kirchenlieder in den Volks- und Mittelschulen Württembergs*. K. Ameln : *Melchior Francks deutsche Evangelienprüche für das Kirchenjahr*.

There is no sign here of the religious struggles at present going on in Germany, unless it may possibly be noticed in the official decree on church music in the schools in Wurtemberg. The article on Melchior Franck is a scholarly piece of research work and contains information that should be of use to the general musical reader. The other articles are specifically for church musicians. There are some good illustrations of organs, notably a modern instrument in the St. Lorenzkirche in Nuremberg, which has the pipes placed in the embrasure of the apse behind the altar, an arrangement which, judging by this photograph, is effective. There is also a photograph of a remarkably fine baroque organ case in a church at Ottendorf.

S. G.

Rassegna musicale. Turin. May 1937

G. Gavazzeni : *Difesa del compositore.* E. Borrelli : *Musica e linguaggio verbale.* H. Fleischer : *Morfologia degli stili.*

Gavazzeni's paper gives the gist of his contribution to the debate on 'Music of to-day and its relations with the public' at the international congress at Florence last May. He takes the high, intransigent line. There never was a time when reciprocal love and understanding existed between artists and the public, and Gavazzeni suspects "reciprocal understanding" to imply weak-willed concessions on the artist's part. What is this public that the artist is asked to take into account? Gavazzeni cannot see that it is a real entity and denies that it can be said to command an "attitude". The duty of the self-respecting musician, facing the "attitude" of an amorphous mass, is to leave it out of account. If by "the public" is understood a numerical, quantitative proportion, the musician owes it to his conscience to ignore it. The problems of to-day are not new. Unpopularity has been the lot of a good number of great musicians. The examples of popular art are few. Gavazzeni seems rather to welcome the present-day gulf between art and the public: it is a healthy sign of the artist's refusal to accept a decision by counting heads. Universal suffrage may serve some purposes, but not music.

June 1937.

I. Pizzetti : *L'arte di Verdi.* E. J. Dent : *La musica e la storia.* L. Dallapiccola : *Vito Frazzi.*

Pizzetti's pages are an extract from the Verdi article in a forthcoming volume of the 'Enciclopedia Italiana'. The gist of it is that Verdi was the principal Italian dramaturgist. The nineteenth century gave Italy, with the works of Rossini, Bellini, Donizetti and Verdi, that theatre which, lacking the classic literary theatre of England, Spain, France and Germany, Italy had previously not boasted and might never have boasted but for this nineteenth-century theatre of poetry and music together, the proper and characteristic expression of Italian dramatic genius. Bellini asked of his librettists "good verses"; Verdi asked for "scenic words"—he asked for verbal expressions proper to the drama, the sentiments and passions of the characters. A lyricist, Verdi was a lyricist who sang with immanent consciousness of the drama. Rather than a pure musician, he was by instinct a dramaturgist. Pizzetti goes on to rate Verdi's recitatives above his arias and other strophic pieces. He discards the string Quartet as insignificant and will not allow that the Mass is a great work. Verdi's orchestration may, considered by itself, seem elementary or raw; "the error is to consider it by itself as pure music, and not in the drama and in relation to the drama".

Dent's article is a translation of his Harvard lecture of last year. Dallapiccola writes on the composer Frazzi (born 1888, composer of a 'King Lear' opera dating from 1928 and not yet performed). The principal elements of his art, says Dallapiccola, are a lyricism springing from a "popular" source and his dramaticism. Not that he is interested in folklore; the "popular" element in his music is not a borrowing from folk-music; he seeks to interpret the soul of the people by his own invention. The dramatic element is characterized by sturdy and "hard" rhythms. Dallapiccola recommends strongly 'La preghiera di un Clefita'.

(1921) for voice and piano, a 'Madrigale' for piano, a string Quartet (1932) and 'Preludio magico' for orchestra (1937). As for 'Re Lear', it is an original, varied and most noble opera. R. C.

Revue de musicologie. Paris. February 1937.

Alfred Einstein : *Mozart et l'opéra bouffe à Salzbourg.* Jacques Chailley : *Un clavier d'orgue à la fin du XI^e siècle.* Maurice Cauchie : *La version authentique de la romance 'Plaisir d'amour'.*

Dr. Einstein's article takes off from the latest Saint-Foix volume. It deals with the activities of certain travelling opera companies coming from Italy to Salzburg during Mozart's time. The author tidies up once and for all this little corner of the vast field of Mozartian research and in so doing adds one more name, Pietro Rosa, to those of theatre directors "who have played an inspiring part in Mozart's dramatic work". The next article is based on an eleventh-century miniature containing an illustration of an early organ. From this the author deduces various interesting hypotheses regarding the manner of performance at that time and the origins of *organum*. The final article enters into the question of certain differences in editions of Martini's famous song. S. G.

Revue musicale. Paris. May 1937.

Cecil Austin : *Beethoven et l'orgue.* Richard Wagner : *Lettre au roi Louis II.* F. Hirth : *Henri Heine et Richard Wagner.*

The Wagner letter (February 24th 1869) is from the newly published correspondence with Ludwig II of Bavaria. It is highly characteristic in its copiousness, its energy, its superb egoism. Hirth's article shows Wagner in none too favourable a light in his relations with Heine. Wagner was on good terms with the poet in 1840-1 and was indebted to Heine for the suggestion of the subjects of 'Der fliegende Holländer' and 'Tannhäuser'. Later he turned against him and in 'Mein Leben' evaded acknowledgment of his obligation. Hirth admits that Heine can be charged with very similar instability. "Material interests often affected his mind, to the point of turning highly favourable opinions into malevolent ones." And he goes on: "This undeniable lack of character is one of the principle reasons for the opprobrium heaped on Heine's head by the German nationalists". But Wagner is always presented by them as a model of stability of character. An interesting contribution is F. Goldbeck's criticism of the five Russian laureates of the Ysaye Competition. He acknowledges the executive perfection of the performances but deplors the insipidity of the effect. "What is frightful, so far as the teaching goes, is that everything has been done to turn these subjects into objects. What is sad, in respect of the taught, is that such gifted young people should have submitted to this taming without a quiver of revolt, and actually seem to be quite at home under it".

June-July 1937.

This number is entitled 'Music at the Exhibition of 1937', but Robert Bernard has to admit that music makes a poor, not to say imperceptible show in the huge international display now on view on the banks of the Seine.

For lack of matter, then, the editors have had to renounce part of their programme, and have fallen back on the conferences and side-shows.

"With nothing less than consternation", says Bernard, "we have had to admit the plain fact that none of the nations have regarded music as counting for anything at all in their industrial or moral prosperity and that discoveries in the realm of sound have not interested a soul". Jacques Brillouin writes briefly on the new Trocadéro Hall (not yet opened) which should be acoustically exemplary, and a specification of the organ is given. There are articles on some of the summer conferences but not yet on the I.S.C.M. Festival. Julie Sazonova writes a technical appreciation of the choreography of the Vic-Wells Ballet. She admires 'The Rake's Progress' and Arthur Bliss's 'Check-mate', though finding the latter rather long drawn-out.

R. C.

Rivista musicale italiana. Milan. XLI. No. 1.

C. Perinello: *L'Amfiparnaso di Horatio Vecchi*. G. de Saint-Foix: *Pergolesi*. F. Galli: *Giovanni Francesco Le Sueur*. L. Rognoni: *Ricostruzione di Mozart*. G. Gavazzoni: *La 'Debora e Jasle' di Pizzetti*.

Perinello's article of twenty-three pages is a very thorough study of the 'Amfiparnaso' from several points of view, bibliographical, analytical and aesthetic. The musical style of the work, says the writer, is madrigalesque, but Riemann, not to speak of others, is wrong in calling it nothing but a suite of madrigals for, along with madrigals, other forms of the time are represented, and, what is more, suggestions of the opera of the future are perceptible. "It is beyond all doubt that Vecchi conceived his masterpiece as eventually destined for scenic representation". Perinello says that he has made a practical edition of the work and now intends to do the same service for Vecchi's 'Veglie di Siena'.

Saint-Foix's 'Pergolesi' is in French. He speaks of six 'Concertini' of Pergolesi's, recently discovered in the library of the Paris Conservatory. They are virtually *concerti grossi* and were probably written under the eye of an exacting master, perhaps Francesco Durante. The music throws a light on the young composer's studies and is also, according to Saint-Foix, valuable in itself—"le plus grand effort instrumental de toute l'œuvre pergolesienne". Saint-Foix appeals for the publication of a violin Concerto in B minor, manuscripts of which survive at Naples and Milan, and draws attention to several of Pergolesi's church compositions. Of two settings of 'Salve regina' he says that the expressive intensity is comparable with that of the famous 'Stabat mater'.

The article on Le Sueur is slight but affords a reminder of a composer some knowledge of whom is necessary to an adequate understanding of Berlioz. The subject of the Mozart article is Mortari's version of 'L'oca del Cairo', produced last year at Salzburg. It is thoroughly discussed.

XLI. No. 2.

A. Einstein: *Ancora sull' 'Aria di Ruggiero'*. E. Albini: *Domenico Gabrielli*. G. Benvenuti: *L'Incoronazione di Poppea*. M. Griveau: *Itinéraire de la mélodie*. D. de' Paoli: *Szymanowski*.

Einstein's article deals with the vogue of declaiming passages from 'Orlando furioso', with musical accompaniment, which obtained in the early days of the popularity of Ariosto's poem (first published in 1516).

The 'Aria di Ruggiero' takes its name from a celebrated stanza, and the melody is nothing but the accompaniment that was applied to the recitation. Einstein goes on to describe how the composers of the century took over the practice of setting 'Orlando' stanzas to music, remaining attached to the kind of folk-tunes that had at first accompanied the declamation of the poem. He quotes in full a madrigal or part-song by Corteccia of 1547, in which an 'Orlando' stanza is set for four voices, the soprano having a folksong-like tune which the other voices accompany.

Albini calls Gabrielli (1659-1689) the "the Corelli of the violoncello". Others had written masterpieces for the viola da gamba, but Gabrielli was the first to liberate the violoncello from its servitude as a mere supporting bass. Benvenuti, the editor of a forthcoming reproduction in facsimile of the manuscript in the Marcian Library at Venice of Monteverdi's 'Poppea', criticizes in detail Malipiero's edition of the work. Griveau's article (in French) is an essay on melody—construction and development—"what determines the itinerary of a melody and decides it to take such-and-such a course instead of another".

R. C.

Sovetskaya Muzika. Moscow. April 1937.

E. Romanovskaya: *The Musical Theatre of Uzbekistan*. I. Martinov: 'Farkhad and Shirin'—the first Uzbek opera. Kh. Torjyan: *Komitas and Armenian Folksong*. V. Belyaev: *Tajik Folk-Themes in Knipper's 'Vanch' Suite*. A. Livshits: *On Chuvash Folk Music*.

This number, devoted to the music of the non-Slavonic races of the U.S.S.R., is mainly of interest to the specialist. An exception is the article on the Armenian singer, composer and folk-music arranger Sogomon Gevork Sogomonyan (Komitas), who died in Paris in 1936 after twenty years in a lunatic asylum there—the result of his fearful experiences in 1915. Komitas gave concerts of Armenian music in Paris in 1906, making a deep impression on French critics, and his two lectures at the Paris International Musical Congress of June 1914 will probably be remembered by some readers. Torjyan's article deals very thoroughly with Komitas's work as an adaptor of Armenian folk-music. Judging from the examples given, he had a slight tendency to "westernize" the original melodies; he was, in fact, a composer freely adapting his native music, rather than a scientific collector and he even evolved a polyphonic choral style that owes little or nothing to European choral music.

May.

L. Volkov-Lannit: *How Jazz is Necessary to us*. T. Trofimova: *M. Y. Vielhorsky*. S. S. Popov: *A. A. Alyabiev*. S. S. Popov: *A Forgotten Song by A. P. Esaulov and a Biographical Sketch of Esaulov*.

The last four of these studies are grouped under the heading, 'Forgotten Russian Composers'. Alyabiev is still remembered even outside Russia for his song, 'The Nightingale', transcribed by Liszt; Liszt also transcribed a song of Vielhorsky's. Indeed Vielhorsky, friend of Pushkin and Glinka, was thought highly of, both as man and musician, not only by Liszt but by Berlioz and Rossini. Hitherto Vielhorsky (a wealthy dilettante like Glinka) has been regarded as little more than a good amateur performer, a composer of not particularly inspired songs, and an intelligent and generous patron of music in general. But some

unknown or long forgotten manuscripts of his have just come to light, including scores of two symphonies in B flat and F (written in 1822 or earlier), two overtures, a quartet, a quintet and an opera. The symphonies give him a right, as Trofimova says, to be considered "the pioneer of Russian symphonism"; they are modelled on Haydn, Mozart and early Beethoven, and scored for the classical orchestra plus trombones and, occasionally, harps. But, curiously, he sometimes writes for the old high trumpet (*clarino*). G. A.

Tydschrift der Vereeniging voor Muziekgeschiedenis. Amsterdam 1937.

E. H. Meyer: *Vorherrschaft der Instrumental-Musik im Niederländischen Barok*. G. Turrini: *De vlaamsche componist Giovanni Nasco te Verona*. Eduard Lowinsky: *Das Antwerper Motettenbuch Orlando di Lasso's und seine Beziehungen zum Motettenschaffen der Niederländischen Zeitgenossen*. Eduard Reeser: *Zur Ausgabe der Motette 'Fremuit spiritus Jesu' von Clemens non Papa*. Willemien Brom-Struick: *Ons eigen volkslied*. C. Lindenburg: *De slotvariatie van Sweelinck's 'Pavana Hispanica'*.

An end having been made to Dr. Meyer's important article on baroque influence upon instrumental music in the Netherlands (continued from the previous number) the first full article is that dealing with Lassus. This is focused on the volume of motets published at Antwerp in 1556 and dedicated to Cardinal de Granvelle. The influence of Clemens non Papa is traced in one of these motets, that of Adriaen Willaert in another. The next article is a far-reaching review of Dr. Pollmann's extremely important book on Netherlands folksong. The notice dealing with the composer Nasco is bibliographical in character. S. G.

Zeitschrift für Musik. Regensburg. June 1937.

Peter Raabe: *Johannes Brahms. Drei unbekannte Briefe von Peter Cornelius*. Rheinhold Zimmermann: *Rasse und Form in der Musik*. Felix Oberborbeck: *Wesenseigene Musik*. Eugen Schmitz: *SA wird zur Oper erzogen*. Helmut Schmidt-Garre: *Die Tanzgruppe und das Tanzorchester der Guntherschule-München*.

In an issue given over largely to the meeting in Darmstadt of the Allgemeine Deutsche Musikverein, matter of more general interest is provided by Dr. Raabe's speech at the Brahms Festival at Freiburg, and by the new letters of Cornelius to which Dr. Raabe supplies explanatory notes. The short article on operatic activities among SA groups in Dresden is instructive. The following may be quoted: "The affirmative position taken up by the National Socialist State with regard to music, the Führer's love for opera especially, the importance which a man like Dr. Goebbels attaches to the power music possesses to strengthen man's spiritual being (in his book 'Vom Kaiserhof zur Reichskanzlei'), such and similar matters were recalled [by the writer of the article in his speech to this opera group] so as to point out the duty of every true national-socialist to take to himself the spiritual heritage of the nation. 'If you wish to follow in the Führer's footsteps you must strive to do so in the realm of Art'. By that means I appealed to their honour (*Damit hatte ich sie bei ihrer Ehre gepackt*)". It appears that this speech was delivered with the ostensible object of arousing enthusiasm for the study of 'Der Freischütz'. S. G.

GRAMOPHONE RECORDS

Orchestral

Beethoven : *Pianoforte Concerto No. 1, in C major* (Walter Gieseking and members of the State Opera House Orchestra, Berlin, conducted by Hans Rosbaud. Col : LX. 631-4). There is a moment in this record where the soloist takes matters into his own hands with such impetuosity that it feels as though one had had a box on the ears. Otherwise all is suave and delightfully tempered. Except that the orchestral part sounds a little tame the balance is good and certainly the whole performance is an eminently musicianly one from every point of view. Gieseking treats the music in a manner which alternates between an almost apprehensive care and an impulsive downrightness which has something of the quality of mild invective. These are the extremes of his performance, which in no way harms the work, but rather enhances its latent beauty.

Chopin : *Pianoforte Concerto No. 1, in E minor* (Arthur Rubinstein and the London Symphony Orchestra, conducted by John Barbirolli. H.M.V. : DB. 3201-4). This is a stylish record with a great deal of bravura in the solo playing and some neat accompanying. Rubinstein's rubato varies in subtlety—at its worst a "personal" reading, at its best an elastic prolation of the inherent spirit of the music. It is the problem that Chopin poses for players of his music, and by their success in solving it are they known. The looser executants of jazz, progressing through "hot" to "swing", have taken the bloom off it. They might learn how to return to grace by listening intelligently, if that be possible, to this record.

Mozart : *The 'Prague' Symphony* (The Vienna Philharmonic Orchestra conducted by Bruno Walter. H.M.V. : DB. 3112-4). The pre-publicity of this excellent recording speaks of it as having "a true concert-hall atmosphere". The hall must have been empty, for the echo is that of the Kensington Gasworks. This distorts the outlines in places distressingly and takes the bite out of the playing. If, therefore, you have never heard the work before, beware. If you have heard it and know it well enough to check its uncertainties in a performance which sounds as though it were taking place before Ludwig the Second of Bavaria, then you will realize how restrained a reading Walter gives and how, if circumstances were more propitious, this performance would move you.

Mozart : *The 'Coronation' Pianoforte Concerto, in D major* (Wanda Landowska and an orchestra conducted by Walter Goehr. H.M.V. : DB. 3147-50). Here Mme. Landowska turns from the harpsichord, the instrument that has brought her fame, to the pianoforte, on which she performs hardly less considerable marvels of delicacy and grace. A slight trace of finicky precision in the phrasing betrays the harpsichordist. Otherwise the playing has the earnestness of intention and clarity of the great interpretative artist and the fine player. It is, if we may venture

on such debatable territory, a woman's reading of the music, and one could envisage a more robust manner of dealing with the situation which would be no less satisfying.

Stravinsky : *Apollo Musagetes* (The Boyd Neel Orchestra under their own conductor. Decca : X. 167-170). This curious and somehow perverse music dates astoundingly. It seems as though only a powerful sense of piety could have urged Mr. Boyd Neel to resuscitate it at this late hour. The actual record is quite admirable, of a good ensemble and a fluent and stable balance of parts. On the other hand, the music, except for the attractive peroration, is uninspired. It has an astonishing paucity of melodic invention and a restless ejaculatory style of construction. Having seen the ballet of which this was the musical background, one can just bear to listen to the music alone. Those who have not had this advantage will probably find not even that much pleasure in it.

Tchaikovsky : *Divertissement from 'The Sleeping Beauty'* (Orchestre Symphonique, Paris, conducted by J. E. Szyfer. Col. : DX. 782). In this case, also one of music for ballet purposes, the music stands firmly on its own, leading an existence apart from the stage as vital as any it may have in conjunction with it. The present record, which is very capably played and makes good hearing, gives the music much of its authentic sparkle.

Wagner : *The Siegfried Idyll* (The New York Philharmonic Orchestra, conducted by Toscanini. H.M.V. : DB. 2920-1). Toscanini, as a name, has become such a popular slogan that it now becomes necessary to be circumspect and to specify certain things that otherwise need hardly have been mentioned. There is, for instance, nothing, we feel bound to say, that is "flash" about this recording. Having thus, we hope, disposed of lion-hunting fans who perpetually lisp the word "brilliant" without knowing in any way what it connotes, let us warn musicians not to miss this record. The actual sound of it is not as good in quality as it might have been ; but the way in which the work is directed from start to finish, as though the final thought were implicit in the first note, is unusual and notable.

Warlock : *Capriol Suite* (Orchestra under Constant Lambert. H.M.V. : C. 2904). The haunting 'Pieds en l'air' in itself makes this record worth getting. The whole of it is well played, however, and is extremely pleasant to listen to.

Chamber Music

Beethoven : *Septet in E flat major, Op. 20* (A. Catterall, B. Shore, A. Gauntlett, E. Cruft, F. Thurston, A. Camden, A. Thonger. H.M.V. : DB. 3026-30). Satisfactory rhythmic ensemble, a very adequate balance of tone, a sound manner of interpretation with no frills and no distortion, these are the chief characteristics of this admirable performance. The music reaches the ear easily because the atmosphere is kept clear of so many of those hindrances that often get in between the listener and the work that is being treated.

Brahms : *Sonata for Clarinet and Piano in E flat major, Op. 120, No. 2* (Frederick Thurston and Myers Foggin. Decca : X. 171-3). This

is a notable addition to the recordings of Brahms's chamber works. One has not the smallest hesitation in advising that it shall be bought by those Brahms enthusiasts who know a good performance when they hear one and will have nothing short of perfection. Thurston's playing has great beauty of tone and line, while his reading of the work is of a peculiarly satisfying straightforwardness and simplicity. He is such a good artist that he makes one forget the player in the music, which may not be what is called "good showmanship" but does more than that questionable attribute would to confirm one's admiration for his manner and method of presenting great music. He is fortunate in his companion, whose pianoforte playing has much of the same quality of sound artistry and is technically equally able.

Mozart : *Quintet for Clarinet and Strings* (The Roth String Quartet and Simeon Bellison. Col. : LX. 624-7). One wants to have all the finest works in existence recorded, but there are some that one would hesitate to hand over to even the best players unless it were certain that the music would be treated with a decent humility. Fortunately the Mozart clarinet Quintet, which is one of those works, has in this record met the right kind of interpretative artists, for the Roth Quartet are excellent musicians (one has only to hear their work in this record to know that) and the clarinetist, Simeon Bellison, demonstrates his powers by means of a very pretty technique and a sensitive method of approach to the music. The players combine, both rhythmically and tonally, very well and the whole effect is delightfully clear and fluent.

Solo Instrumental Music

Bach : *Organ Chorale Preludes* (Albert Schweitzer. H.M.V. : ROX. 158-64). The latest volume to hand of H.M.V.'s edition of J. S. Bach's organ music contains a number of chorale preludes recorded by Dr. Schweitzer on the organ of the church of Sainte-Aurélie, Strasbourg. The instrument records well and Dr. Schweitzer manipulates it not only as an artist would but as only a profound philosopher could. It were invidious to distinguish between his performances of these preludes. The fine, controlled part-playing in 'An Wasserflüssen Babylon' may, however, be quoted as an example of his unobtrusive technical accomplishment, and the bold, dignified treatment of 'Christus, der uns selig macht' from the Little Organ Book may be mentioned as typifying the rightness of his conception of this music. Otherwise one has nothing but gratitude for this valuable contribution to the recording of Bach's organ works.

Busoni : *Indianisches Tagebuch* (Egon Petri. Col. : LX. 617). So little of Busoni's music appears to have been recorded in this country that one is thankful for what comes one's way. Petri plays this beautiful piano work with all possible authority and grace.

Chopin : *The Nocturnes* (Arthur Rubinstein. H.M.V. : DB. 3186-91). This first volume of the Nocturnes contains Nos. 1-8, 11 and 12. The playing is altogether excellent, the rubato most sensitively managed, many points of fine phrasing, many subtleties of variation in tone. The connoisseur of Chopin-playing will find nothing here but what is of the best tradition.

S. G.

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